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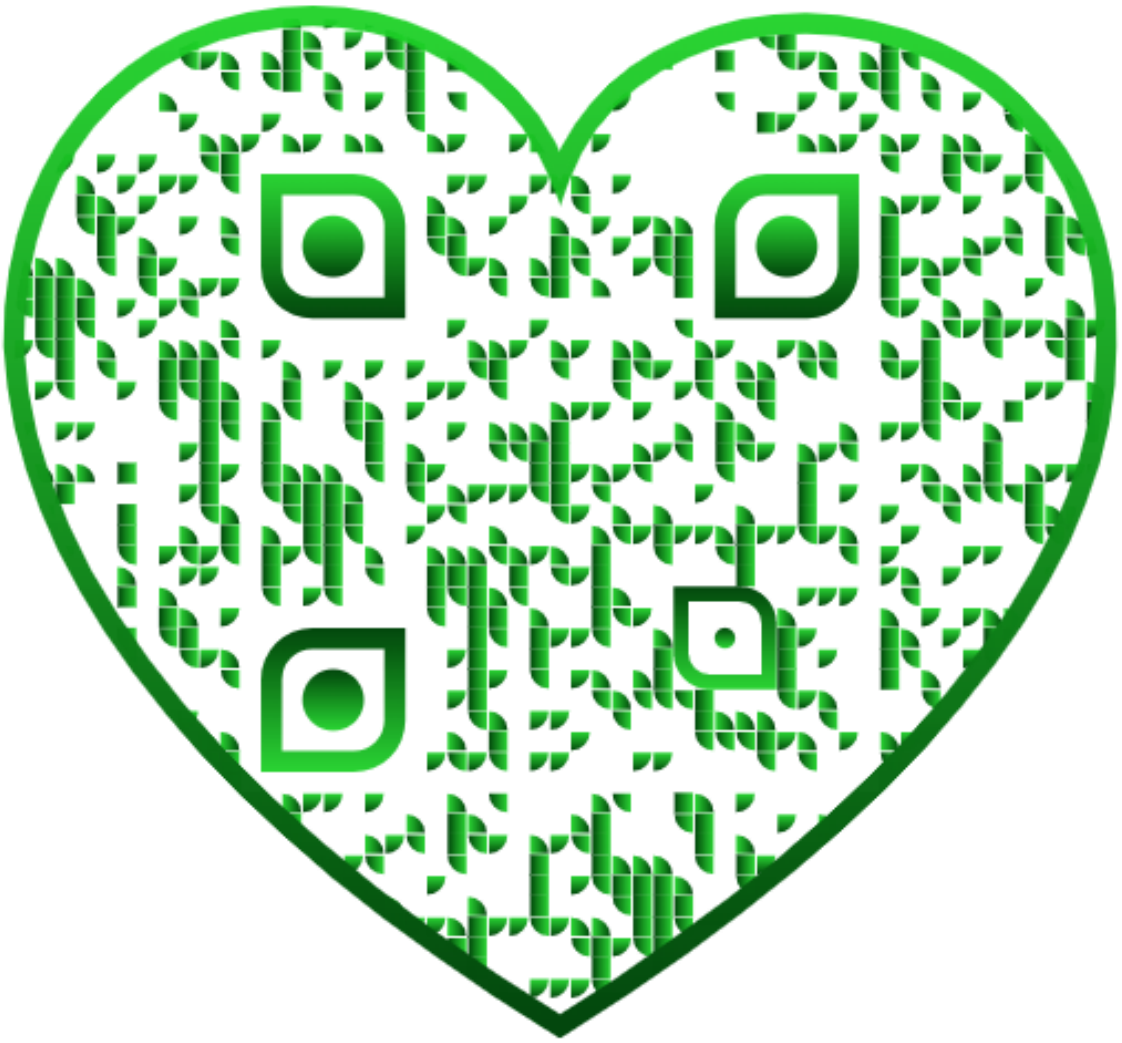

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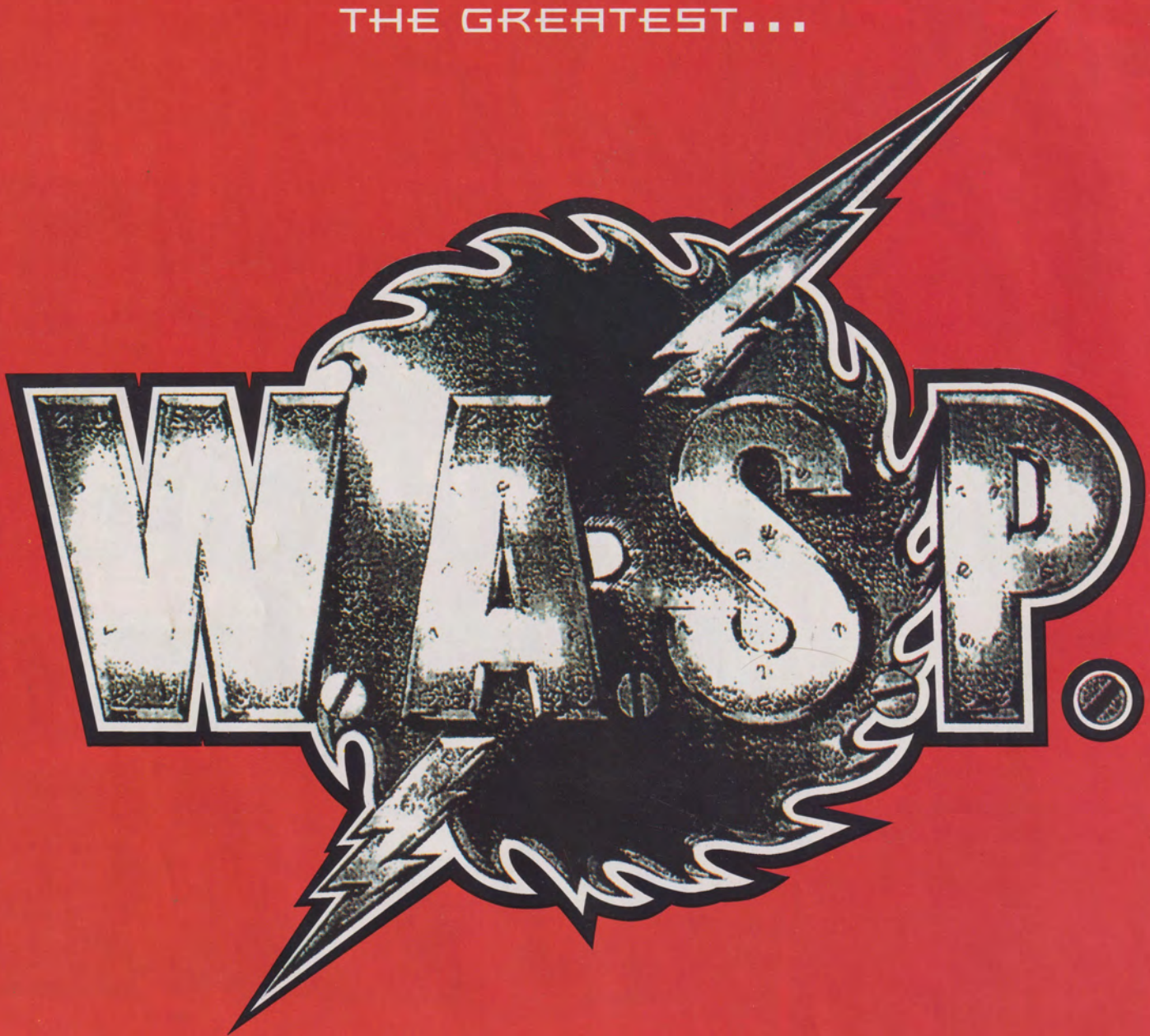

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LAST V1S1ONS
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WASP
WILD CHILD
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FIRST BLOOD...
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LAST V1S1ONS...
THE GREATEST...THE LAST...
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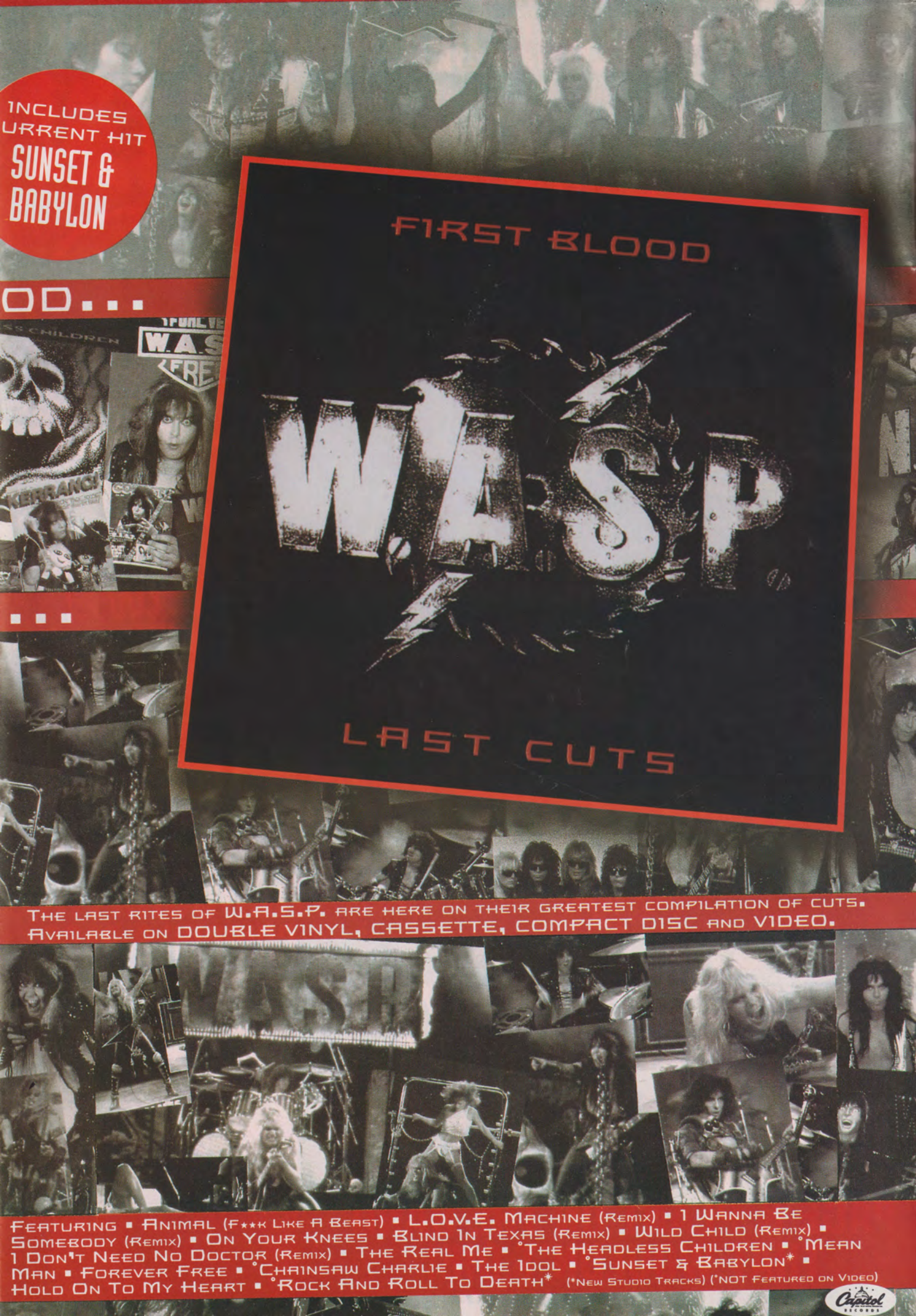
ALL ALBUM FORMATS INCLUDE 2 BRAND NEW RECORDINGS AND 5 RE-MIXES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(*NEW STUDIO TRACKS) (°NOT FEATURED ON VIDEO)
Capitol RECORDS

KONTENTZ

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Cover pic of Led Zeppelin's Jimmy Page by Michael Putland/Retna, with hand-tint by Phil Lemon. Insets of Blind Melon and Aerosmith by Ross Halfin. Kontentz pic of Iron Maiden's Steve Harris by Ross Halfin.

KOVER KWIZZ!

In honour of this week's *K!* cover stars Led Zeppelin, we serve up a flight-mongous, braincell-baffling set of teasers!

1 Which band took a flight in the early '80s in a 'Bomber'?

2 Which guitar hero was prone to 'Flying In A Blue Dream'?

3 Which Brit Metal troupe chose to go 'Where Eagles Dare'?

4 Which Chicago combo wanted Michele to fly high?

5 Which Saxon album boasted the magnificent aerodynamic anthem '747 (Strangers In The Night)'?

Answerz:
1 Motörhead. 2 Joe Satriani. 3 Iron Maiden. 4 Enuff Z'Nuff. 5 The Strong Arm Of The Law.

Pic Kristin Callahan

CRISS OLIVA

MTV CARTOON DEATH FURY!

Stars claim Beavis And Butthead are innocent!

■ MTV'S CARTOON Heavy Metal heroes *Beavis And Butthead* are at the centre of a national controversy in the US following the death of a young girl in a fire started by her brother, a five year-old Beavis And Butthead fan.

The children's mother blames MTV's most popular show for her daughter's death. She alleges that her son began the fatal blaze while playing with matches on his bed, shortly after watching a Beavis And Butthead episode where the pair played with fire.

This is the second such incident to occur in Ohio recently. The guardian of a minor involved in an earlier domestic fire claimed that the show had exerted a dangerous influence on the child.

On their nightly half-hour show – aired at 7pm and 11pm – Beavis And Butthead are often seen playing with fire and sniffing paint thinner and gas. Most of their time is spent sitting on a sofa, commenting on various Rock videos.

The duo have become massive cult heroes, and have been responsible for raising the profiles of a number of Rock acts, notably New York-based *White Zombie*, whose *'La Sexorcisto...'* LP took off months after its release following heavy exposure on the show. A Beavis And Butthead compilation

FAITH NO MORE shine a light for Beavis And Butthead!

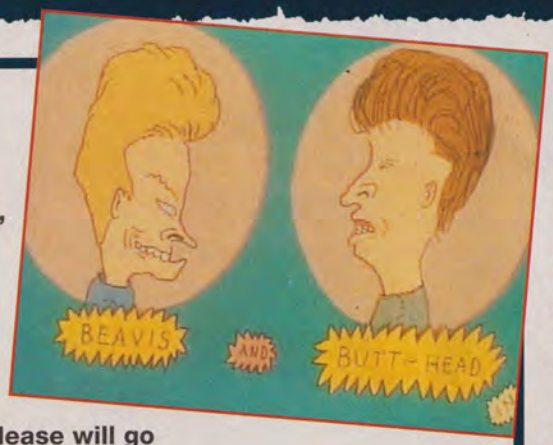
Pic Ross Halfin

STOP PRESS

SAVATAGE **guitarist *Criss Oliva* has been killed in a car accident while on his way home from a Florida Rock festival. His wife, *Dawn*, was critically injured in the head-on smash. *Kerrang!* would like to extend condolences to the Oliva family and to the band...**

Paul Rodgers**, the seminal Rock vocalist who achieved legend status with *Free*, has been forced to cancel his forthcoming UK tour after a road smash. Two members of his touring band, *Hardline*, were injured in the accident, which happened while the band was travelling between Bremen and Hamburg. Paul Rodgers was not involved in the accident...**

The Wildhearts **release *'The TV EP'* on November 8. It features *'TV Tan'* (taken from the band's *'Earth Versus The Wildhearts'* debut album) plus three previously unreleased cuts, which frontman Ginger is reputedly unhappy with. More details next week...**



album is released through Geffen on November 22, featuring tracks by *Nirvana*, *Megadeth* and the *Red Hot Chili Peppers*. The album release will go ahead despite the tragedy.

Aiding the grieving mother's campaign is *Dick Zimmerman*; an outspoken former journalist, who turned moral crusader upon scooping $10 million in the US national lottery. Zimmerman brands Beavis And Butthead "inappropriate material for a country burning with violence".

Pressure from Zimmerman and Terry Rakolta, head of Americans For Responsible Television, has forced MTV to axe four controversial Beavis And Butthead segments featuring fire-starting and solvent abuse. In addition, Beavis And Butthead shows will no longer be aired before 10.30pm.

US TV networks are currently under mounting pressure to 'tone down' programme content; especially scenes of violence. The US Senate discussed TV violence this week, with Beavis And Butthead central to the debate.

A number of Hard Rock musicians lent their support to Beavis And Butthead creator *Mike Judge* this week.

Guitar virtuoso *Joe Satriani*, a parent himself, stated: "I think back to the hours and hours of 'The Three Stooges' and 'Laurel And Hardy' we watched, and I never took pliers to some kid's nose, I never hit other kids' heads with hammers or put their faces into steam presses. We never did what they did, we just laughed at them.

"Maybe what's scaring people is how honestly this show represents certain parts of our society."

Faith No More **bassist *Bill Gould* adds: "Children have been burning down their houses and sticking firecrackers up cats' rectums for a long time. I tried to do both at early stages of my childhood, and Beavis And Butthead weren't on TV when I was a kid!**

"I think they just mirror the state of the average American teenager, and that's why they tap into the collective consciousness. People would rather not acknowledge that those actions and attitudes have existed for some time, and still do."

Mike Judge is currently unavailable for comment, as he is busy working on upcoming episodes of the show. ***STEFFAN CHIRAZI***

GAWD ALMIGHTY!

Concerts cancelled as Ricky Warwick collapses!

■ **THE ALMIGHTY** were forced to cancel the last three dates of their UK tour, after singer **Ricky Warwick** collapsed from nervous exhaustion.

Ricky was taken ill following the second of two sold-out dates at the 1,800-capacity **London Forum** last weekend and, after seeing a specialist doctor, was ordered to take a complete rest.

Ricky told *Kerrang!*: "It's a real bummer and I apologise to all the fans who had tickets, but if we did the shows they would have been sub-standard and that's not the way The Almighty operate.

"I feel like shit, but I think my body and voice just gave up. The shows will definitely be rescheduled – probably after our European dates."

Cormac Battle, singer of **Kerbdog** – who have been supporting The Almighty along with **The Wildhearts** – said all three bands were disappointed by the cancellation of the shows.

"Ricky looked knackered after the second Forum date and he could hardly speak," said Cormac. "He is 100 per cent dedicated to The Almighty and the fans, so for him to pull any dates at all, he must be really ill.

"We bumped into **Pete Friesen** in London during the week, and he was apologising to us and saying how sorry the band was to cancel the dates. The Almighty have been brilliant to us and we all hope Ricky recovers soon."

Kerbdog left for Holland mid-week, and were hoping to be joined by The Almighty for imminent European shows. At the time of going to press, it was unclear whether Ricky had made a recovery.

The Wildhearts contacted *Kerrang!* this week to say that they would definitely be on the bill when the Almighty rescheduled the cancelled dates.

Kerbdog were hopeful of completing the package.

***RICKY WARWICK:** going over the edge after two sold-out London dates!*

Pic Paul Harries

MAYHEM

SEPULTURA IN GUN DRAMA!

'Innocent' Max Cavalera and wife arrested after US shooting incident!

SEPULTURA singer/guitarist **Max Cavalera** has narrowly escaped serious injury in an alleged attack in Phoenix, Arizona.

Max and his wife **Gloria** claim they were shot at by a car-load of college students and then Max and two friends were beaten with iron bars. Ironically, the result of the fracas was the arrest of both Max and Gloria. Max says: "It was f**ked up – we're kinda like targets, I guess."

A spokesman for Roadrunner, Sepultura's record company, told *Kerrang!*: "It all started after a **Rage Against The Machine** gig, when a car of college kids sped by, with the occupants yelling abuse at Max, Gloria and two of their friends.

"Inexplicably, the car returned and one occupant pulled a gun, firing both at Max and Gloria, and in the air.

"The situation then worsened when the kids jumped out of the car and began beating Max and his two male friends with what looked like metal bars. After a brief scuffle, the kids decided to make a quick getaway, leaving Max bruised and seething with rage. In his anger, he threw a rock at the departing car and, unfortunately, hit another car's windscreen.

"Sure enough, half a dozen police cars pulled up and Max and his friends were handcuffed. The police seemed completely uninterested in the events leading up to the incident, only in the rock thrown and the resulting damage.

"After lengthy questioning, everyone bar Max was released to nurse their injuries. Max was detained because he had thrown the rock, and Gloria was repeatedly told by the police, 'Your husband is going to be deported', as they bundled him into a cell.

"This was the last straw for Gloria, who began yelling and struggling with the police in frustration. In the melee, she elbowed an officer and was charged with aggravated assault and put in a cell.

"Spending hours in a cell with minimal food and drink was bad enough, but the main focus of the Cavaleras' anger stems from the police's attitude to them. They both felt that they were unfairly treated because of the way they looked and dressed."

Says Max: "I'm not really allowed to talk about it too much, because of the lawyer shit. They haven't done my sentence yet to see if I'm guilty or not.

"It's f**ked up; a red-neck cops kind of thing. We were the victims of the situation, but we ended up getting arrested and thrown in jail.

"The people that were f**king with us end up leaving and the police f**k with us and throw us on the floor. It was f**ked up! I didn't think it would be bad in Arizona, but it's bad everywhere, I guess. We're kinda like targets. At least it's good inspiration for new Sepultura stuff, though!"

The incident has taken the shine off news that Sepultura's new album, '**Chaos A.D.**', entered the UK national album chart at an astonishing number 11.

"Now you know where Max's anger comes from," said Gloria. "It was ridiculous. We were presumed guilty before being proven so.

"Why aren't they looking for murderers or drug dealers – instead of persecuting people like us and our fans, just because we have long hair and we dress like we do?"

MORAT/ MIKE PEAKE

Pic Ross Halfin

pearl jam

go

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RECORD MAYHEM RELEASES

■ **GUNS N' ROSES** have finally confirmed the full tracklisting for their forthcoming and much-anticipated covers album, **'The Spaghetti Incident?'**.

Out through Geffen on November 22, the record will feature the following cuts: **'Since I Don't Have You' (The Skyliners), 'New Rose' (The Damned), 'Down On The Farm' (UK Subs), 'Human Being' (New York Dolls), 'Raw Power' (Iggy And The Stooges), 'Ain't It Fun' (Dead Boys), 'Buick McKane' (T-Rex), 'Hair Of The Dog' (Nazareth), 'Attitude' (The Misfits), 'Black Leather' (The Runaways), 'Can't Put Your Arms Around A Memory' (Johnny Thunders), 'I Don't Care About You' (Fear)**.

The album includes a **Slash/Axl** duet, as well as a guest appearance by former **Hanoi Rocks** frontman **Michael Monroe** and is a tribute to some of the bands that originally inspired GN'R to get involved in music.

Among the sleeve notes is a message from the band that says: "A great song can be found anywhere.

"Do yourself a favour and go find the originals."

Eight of the tracks were produced by **Mike Clink** and Guns N' Roses, one was done by the band alone and one was produced by bassist **Duff McKagan** and **Jim Mitchell**. All were mixed by **Bill Price**.

■ **SKINNY PUPPY**, the seminal Industrial terror squad, have signed to **Rick Rubin**'s recently renamed American Recordings label.

The band are currently in Los Angeles recording their new album, and hope to promote the finished product with a full tour next year.

■ **DAMAGE** have changed their name to **Silent Screams** – due largely to a change in musical direction. Anyone wanting a copy of their last demo can get one for free by sending a 36 pence SAE to **Michael Gilpin, 27 Clapcot Way, Wallingford, Oxon OX10 8HS**.

■ **BON JOVI** have postponed the release of their new video, **'Keep The Faith – The Videos'**. Full details next week.

■ **THE JOEYS** have a new four-track demo, **'Psychedelic Psychosis'**, available direct from the band at £2.50 inclusive. They can be contacted at **66 Griffin Road, Bilton Grange, Hull, North Humberside**.

■ **SMOKIN' TROLL**, a new Wales-based record label, wants to hear from the cream of Britain's bands with a view to "showing the Yanks how to do it!". Interested parties should contact **PK Roberts** at **48 Llwyn Beuno, Bontnewydd, Caernarfon, Wales**.

■ **MOURN** have recorded a four-track demo at Rhythm Studios, Warwickshire, with producer **Paul Johnston (Decomposed/Cathedral)** at the helm. The tape is available for £3, inclusive, from Mourn at **5 Lordship Park, Stoke Newington, London N16 5UE**. Cheques to **'Alan French'**.

■ **SEVEN DAYDREAM** have a demo on sale at £3 inclusive, available by writing to the band at **5 Rookstone Road, Tooting Broadway, London SW17 9NQ**.

■ **CONCEPTION**, the indulgent guitar philanderers, have released a new album through Noise. Entitled **'Parallel Minds'** it features the following tracks: **'My Decision', 'Roll The Fire', 'Parallel Minds', 'The Promiser', 'Silent Crying', 'Where I Died', 'Water Confines', 'Soliloquy', 'Wolf's Liar', 'And I Close My Eyes'**.

■ **BRIDE**, the Kentucky-based Hard Rockers led by brothers **Dale** and **Troy Thompson**, release their UK debut album, **'Snakes In The Playground'**, through Music For Nations on December 6.

■ **BANISHED**, formerly knows as **Baphomet**, release their second LP through Deaf Records – a subsidiary of Peaceville – in November. Entitled **'Deliver Me Unto Pain'**, it includes the following tracks: **'Diseased Chaos', 'Skinned', 'Scars', 'Anointing Of The Sick'** and **'Through Deviant Eyes'**.

■ **SCRAWL**, the sprawling Indie Rock three piece, release a new album, **'Velvet Hammer'**, through Southern this week. Produced by **Steve Albini**, it features the following tracks: **'Your Mother Wants To Know', 'Take A Swing', 'Disappear Without A Trace', 'See', 'Face Down', 'Tell Me Now, Boy', 'Drunken Fool', 'Prize', 'Blue Green Sea', 'Remember That Day'**.

■ **COPTIC RAIN**, the "dark, Industrial Metallers", release a new album, **'Dies Irae'**, through Dynamica this week.

■ **IRONSIDE** have released their debut single. **'Fragments Of The Last Judgement'**, through Subjugation records. It is available by mail order – for £2.50 – from Subjugation Records at **46 Caedmon Crescent, Darlington, DL3 8LF**. Cheques should be made payable to **'Ian Simpson'**.

■ **KISS LIKE JUDAS** have a four-track demo on sale for £2.50. It's available from the band at **22 Wood Street, Church Gresley, Swadlincote, Derbyshire DE11 9QB**. Cheques to **'D Rashid'**.

■ **UNION** have a four-track demo tape of their "aggressive contemporary Blues" on sale at £4.50 inclusive. It is available by writing to Union at **3 Buci Crescent, Shoreham By Sea, West Sussex BN43 6LB**.

■ **F.A.T.** release a demo of "power Punk/Thrash" this month. Details are available from **(0423) 564181**.

GUNS N' ROSES (Slash): Punkin' it up with what 'pasta' be the definitive covers collection!

Pic Robert John/All Action

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TOUR MAYHEM NEWS

■ **INTERSTATE** play their **Purple**-inspired Hard Rock at **Cardiff Bogiez** October 30, **London Covent Garden Rock Garden** November 28. Details of their four-track demo **'Element Of Mystery'** are available from **Chris** at **(0433) 405709.**

■ **MAD COW DISEASE** play **London Tufnell Park Dome** October 29. The band hope to announce a full UK tour – in promotion of their second single **'The Selective Morality EP'** – in the coming weeks.

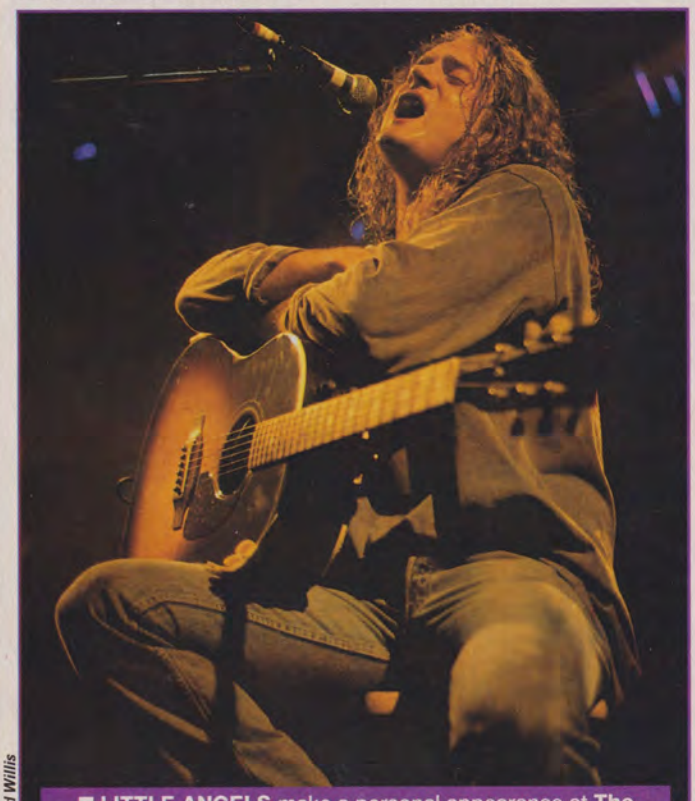
■ **STORM WITCH** play **Leamington Spa Prince Of Wales** October 29, **Ashvale George** November 5, **Redruth London Brewhouse** 11, **St Austell General Wolfe** 12, **Teignmouth Ivy House Hotel** 13, **Portsmouth Air Balloon** 18, **Swansea Coach House** 19, **Reading Granby Tavern** 25, **Abingdon Air Balloon** 26.

■ **THE BOMBSHELLS** play the following shows in November: **Chelmsford Army And Navy** 5, **Hastings The Carlisle** 6, **Chatham Edward The Seventh** 11, **Canterbury Fools And Horses** 12, **Ide Hill Frog And Bucket** 13, **Putney Café More** 19, **Epping George And Dragon** 20, **London West Kensington Orange** 22, **Gillingham Woodlands** 27, **Thornton Heath Prince Of Wales** 28.

■ **ROCK BANDS** wishing to play at London venue **The Outpost**, a biker's pub run by bikers, should send their details to **Tin Tin** or **Rob** at the **The Outpost, 2 Clissold Road, London N16.** The venue is holding its third annual all-dayer on December 11, with all proceeds going to **Whittington Hospital** children's ward – admission to the gig is a toy for the kids!

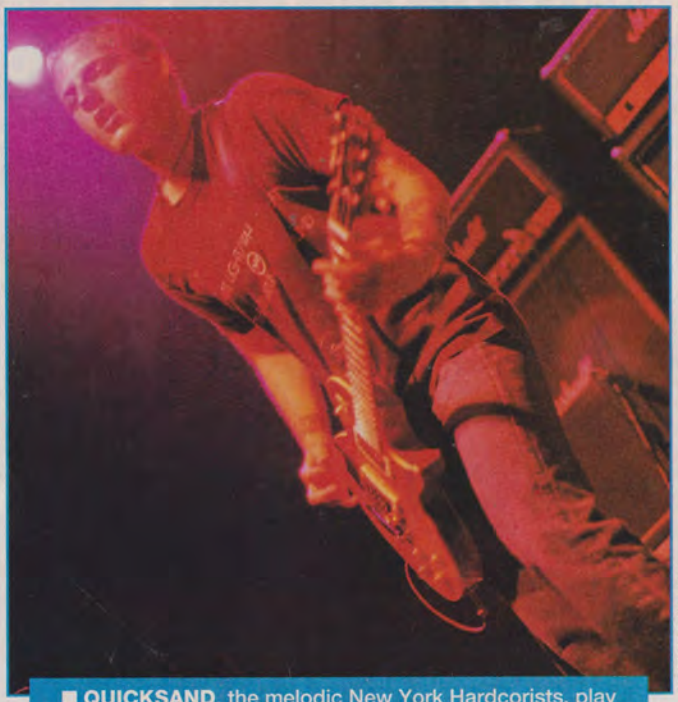
■ **EMPIRE STATE** play **London Manette Street Borderline** November 3, **London Tufnell Park Dome** 17.

■ **DUMPY'S RUSTY NUTS**, the perennial biker rockers fronted by the indefatigable **Dumpy Dunnell**, play **Plymouth Cooperage** November 5, **Helston Lizard Centre** 6, **Newbridge Memorial Hall** 7, **Aylesbury Hop Pole** 12, **Warrington Lion Hotel** 13, **Stoke-On-Trent Bidds** 25, **Bradford Rio** 27.



Pic David Willis

■ **LITTLE ANGELS** make a personal appearance at **The Ilford Island Alcatraz Club**, November 5. The band will be giving away goodies and trying their hand at DJ-ing! Normal admission prices apply.



Pic Kristin Callahan

■ **QUICKSAND**, the melodic New York Hardcorists, play **Liverpool Crazy House** November 17, **Buckley Tivoli** 18, **Leicester Princess Charlotte** 19, **Bradford Queen's Hall** 21, **London Camden Underworld** 22.

■ **ROUGHNECK** play **Stoke-On-Trent Bidds** October 28, **Birmingham Exposure Rock Café** November 4, **Oldham Shack** 5, **Boston Axe And Cleaver** 9, **Stockton Waterfront** 24, **Newcastle Trillians** 25, **Birmingham Toreador** 26, **London Blackheath White Swan** 27, **Tamworth Rockwells** 28.

■ **DRAHDIWABERL**, the filthy Austrian Rockers, have been banned from playing **London Holloway Road Rocket** on November 6.

■ **WARP SPASM** support **Lawnmower Deth** at **Wokingham Phoenix Plaza** November 2.

■ **BLAGGERS ITA** play **Edinburgh Venue** November 8, **Manchester University** 9, **Leicester Princess Charlotte** 11, **Wolverhampton University** 12, **London Marquee** 13, **Portsmouth Wedgewood Rooms** 14.

■ **ANNA** promote their debut album **'101-ism'** with dates at the following: **South Elmshall Mins Thorpe High School** October 28, **Litchfield Arts Centre** 31, **Birmingham Edwards Number 8** November 1, **Chelmsford Army And Navy** 2, **Gillingham Collision Club** 4, **Cambridge Boat Race** 7, **Exeter Cavern Club** 9, **Plymouth Cooperidge** 13, **Southampton Joiners** 17, **Bournemouth Blue Balloon** 18, **Oxford Venue** 20, **Stoke Wheatsheaf** 22, **Tunbridge Wells Forum** 26, **London Marquee** 27.

■ **JIMMY BARNES** has lined up a full UK tour. The Aussie rocker plays **Bristol Bierkeller** November 8, **Wolverhampton Foxes** 9, **Newcastle Riverside** 10, **Glasgow Barrowlands** 11, **Dublin Olympic Theatre** 13, **Belfast Limelight** 14, **Manchester Ritz Ballroom** 16, **Nottingham Rock City** 17, **London Hammersmith Apollo.**

■ **THE CRASHDUMMIES** have added two dates to their current tour. They play **Colchester Oliver Twist** November 25, **Leicester Royal Mail** December 9.

■ **SHOCK HEADED PETERS** play a one-off show at **London Marquee** November 5.

■ **ELECTROGLIDE** promote the national release of their **'Salamander Salad'** single with shows at **Oldham Shack** October 29, **Norwich Oval Rockhouse** November 5.

■ **SNATCH** play **Grimsby White Heart** November 3, **Scunthorpe Pickwicks** 10, **Croydon Cartoon** 13, **Lincoln Cornhill Vaults** 19, **Hull Lazers** 20, **Goole Inferno** 25, **Bridlington Ship Ahoy** 26, **Bury Horse 'N' Jockey.**

■ **ROMEO'S DAUGHTER** have lined up a short UK tour to promote their new album, **'Delectable'**. They play **Buckley Tivoli** November 4, **Bradford Rio** 5, **Dudley JB's** 6, **Glasgow Cathouse** 7, **Newcastle Riverside** 8, **London Manette Street Borderline** 9 and 12.

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TOUR MAYHEM NEWS

■ **CAT ANNA** play **North London Bull And Gate** November 17, **North London Samuel Beckett** 25.

■ **UNDER SIEGE** play a one-off headline date at **London Marquee** October 29, before embarking on a European tour.

■ **ONE TRACK AND DIRTY** play the following dates: **Leamington Spa Bedford Inn** November 9, **Falmouth Pirate** 11, **Redruth London Brewhouse** 12, **Weymouth Marquee** 13, **Plymouth Breakwater Inn** 14, **Exeter Stannes Well Brewery** 18, **St Austell General Wolfe** 19, **Swansea Cardiff Arms** 26, **Teignmouth Ivy House Hotel** 27.

■ **SILVER BULLETS** play **High Wycombe Museum** November 4.

■ **MOONDIGGER** play a brace of dates: **London Walthamstow Royal Standard** November 5, **Croydon Cartoon** 6.

■ **VATICAN ROULETTE** support **Fight** at the **Rob Halford**-fronted Power Metallers' two forthcoming UK shows. Vatican Roulette also play a one-off headline show at **London Camden Underworld** October 27.

■ **MR MEANA** play **Tonypandy Royal Naval Club** October 30, **London Marquee** November 1, **Newport TJ's** 4, **Nottingham Rock City** 5, **Stoke Newington Outpost** 6, **Portsmouth Martha's Attic** 11, **Sleaford Black Bull** 19, **Hull KU2 Club** 21, **Cannock Wheatsheaf** December 4, **Boston Axe And Cleaver** 7, **Banbury Mill** 17.

■ **INDIAN ANGEL** have lined up a short UK tour. They play **Leicester Royal Mail** October 28, **Banbury Mill** 29, **Reading Granby Tavern** 5, **London White Swan** 6, **Dunstable Bird In Hand** 10, **Aylesbury Hop Pole** 12.

■ **STILL CRAZY**, a Cornish Rock band featuring "the oldest man in Rock!", hit the road in support of their new live tape, **'Whale Oil Beef Hooked'**. They play **Bude Hawarden Club** October 30, **Liskeard Great Pot** November 5, **Lostwithiel Royal Talbot** 13, **Taunton Chambers** 18, **Newton Abbott Jolly Farmer** 28.

■ **ARK** play **Leicester Royal Mail** October 30, **London Camden Underworld** 31, **Milton Keynes Dukes** November 2, **Newcastle-Upon-Tyne Riverside** 4.

Pic Paul Harries

■ **CANCER** headline a mini Death Metal festival at **Preston Mill**, October 30. Also playing are **Anathema, Cradle Of Filth, Genital Deformities** and **Enchantment**. The event starts at 6pm and there is no age restriction.

■ **SMASHED** Play **Tyldesley George And Dragon** October 30, **Manchester Roadhouse** November 1, **London Islington Powerhaus** 2, **Birmingham Breedon Bar** 3, **Stratford-Upon-Avon Green Dragon** 4, **London Stonecott Hill Woodstock** 5, **Whitstable Two Brewers** 6, **Chorley Inn On The Park** 12, **Longton Gamekeeper** 13, **Birmingham Mercat** 18, **Banbury Mill** 19, **London Poplar Steamship** 20, **London Bishopsgate Mulberry Bush** 25, **Herne Bar Dolphin** 27, **Folkestone Jolsons** 28.

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■ **GUILTY** break in new vocalist **Perry Andrews** with dates at **Buckley Tivoli** October 30, **Liverpool Cumberland** November 5, **Liverpool Cavern** 17, **Bradford Rio** December 4, **Liverpool Wilsons** 10, **Liverpool Cavern** 20. Their demo is available for £2 from **FRH, 25 Ridley Road, Liverpool, L6 6DN**.

■ **SWAMPWALK** promote their debut album, **'Strangled At Birth'** at **Bradford Rio** October 29, **Wolverhampton Fox's Rock Zone** November 4.

■ **COMPULSION** play **Windsor Old Trout** October 28, **Gosport Oliver's Bar** 30, **Swindon Monkey Club** 31, **London Camden Palace** November 2, **Chelmsford Army And Navy** 4, **Kent University** 5, **Nottingham Rock City** 6, **Southampton Joiner's Arms** 8, **London Kensington Orange** 10, **London Highbury Garage** 17 (supporting the **Hard Ons**).

■ **JOKERS WILD** play **Trowbridge Cheers Bar** October 28, **Shepshed Rockhouse** 30, **Bristol Fleece And Firkin** November 7, **Taunton Chambers** 11, **Camden Underworld** 14.

■ **HANGING JUDGES** play **Birmingham Pen And Wig** November 1, **Coventry Colin Campbell** 11, **Birmingham Jug Of Ale** 14, **Birmingham Toreador** 20.

■ **RECKLESS TEMPTATION** play **Weymouth Marquee** November 12, **Frimley White Hart** December 2, **Goldalming Three Lions** 4, **Goldalming Aitch's** 5, **Winchester Mash Tun** 10, **Southampton Canute** 11, **Andover Angel** 31.

Information on the band is available from **Mark** on **(0703) 474851**.

■ **WASTELAND CROSS** play **York Winning Post** November 2, **Grimsby Neighbourhood 4, Hull Oasis** 8, **Wakefield Bee Hive** 10, **Scunthorpe Lincoln Imp** 11, **Hull Fountain Club** 12, **Hull St Andrew's** 14, **Derby Victoria Inn** 22, **Pontefract Greyhound** 26, **Barnsley Shambles** 28, **Nottingham Salutation** 29, **Nottingham Rock Stop** 30.

■ **WORLD GONE CRAZY** promote the release of their debut five-track CD with dates at **Chinnor Royal Oak** November 6, **Taunton White Hart** 13, **Aylesbury Hope Pole** December 17, **High Wycombe Flint Cottage** 18 and 27.

■ **TRENCH** have lined up dates at the following venues: **Northampton Racehorse** November 2, **Harlow Square** 8, **London Walthamstow Royal Standard** 19, **London Highbury Garage** 23.

■ **MAID IN ENGLAND** play **Torquay Highway** November 4, **Exeter Queen's Head** 5, **Exeter Bishop's Blaize** 6, **Dawlish Ferret And Radiator** 7, **Exeter Vines** 8.

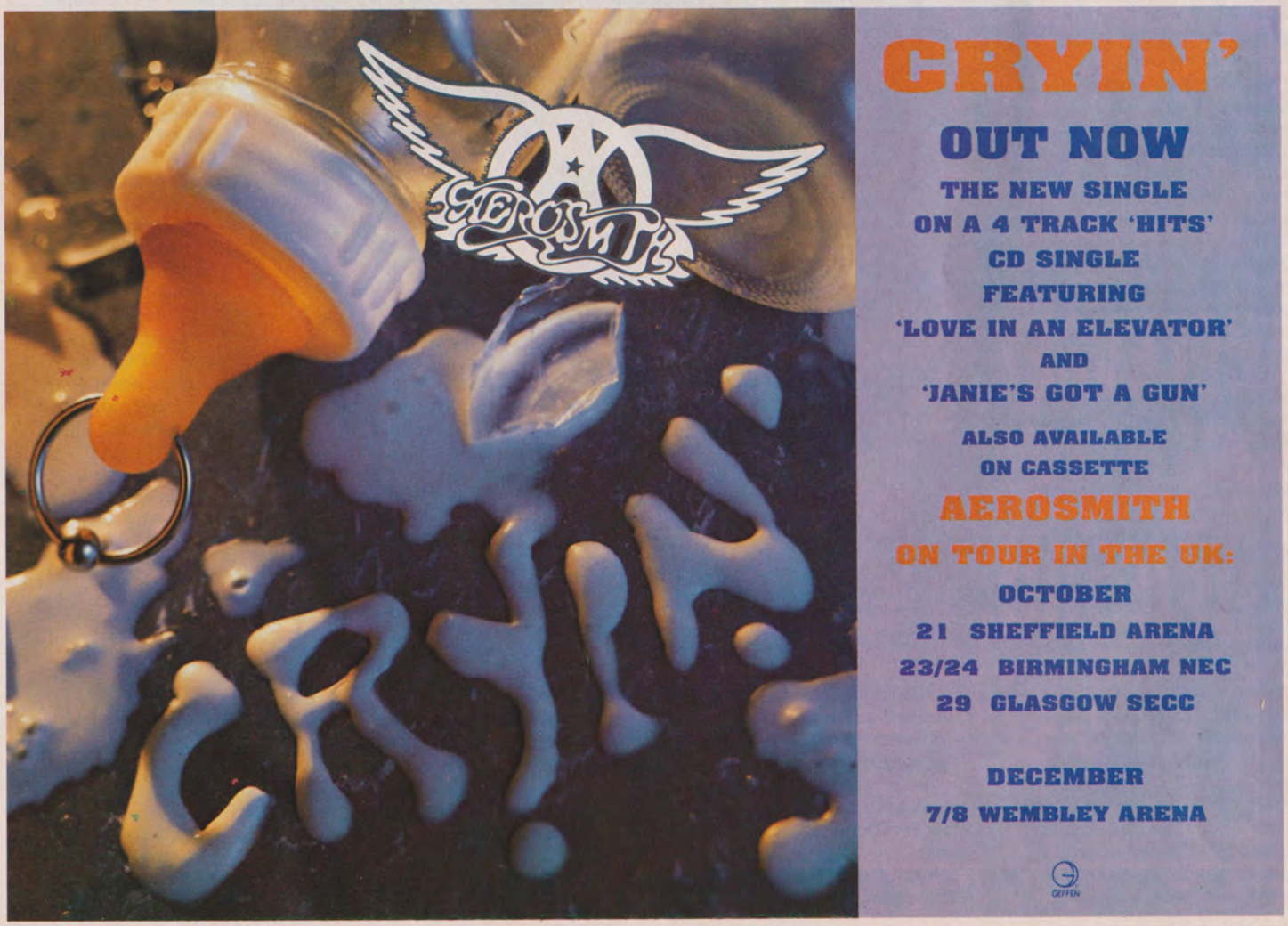
■ **SCHIZO** play **Corby Venue** October 31, **Manchester Boardwalk** November 1, **Rochdale Drake Street Club** 27.

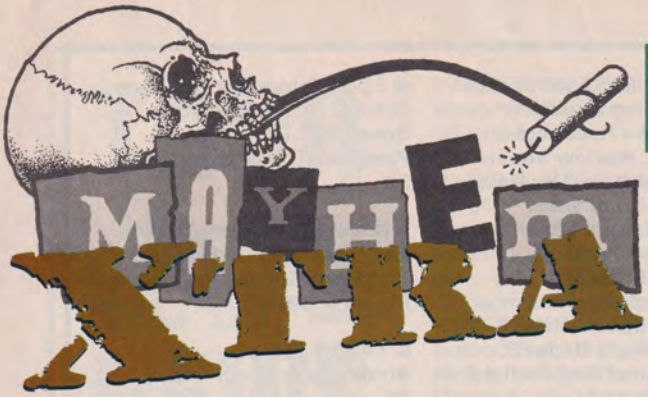
■ **MANNIX**, a "power Thrash four-piece", support **My Dying Bride** and **GGFH** at **Bradford Rio**, November 1.

■ **TAPAN ZEE** play **Birmingham Greet** October 28.

Pic Kristin Callahan

■ **WARRIOR SOUL** have confirmed a London date for their forthcoming UK tour. They play **London Astoria** November 28. The shows will be among the first for new guitarists **Alexander Arndale** and **Chris Moffet**, who join the band after the departure of **John Ricco**.





KNOW YOUR N.M.A.!

But don't call Dollface just a New Model Army spin-off!

■ **ADRIAN PORTAS** will not talk about **Dollface**'s recently-released debut EP on Kill City Records. The only member of the London-based quartet who knows the answers anyway is guitarist **Rob Tidd**, and *he*'s not telling. In fact, singer Adrian's eyes flash alarmingly whenever the subject of **'Fake It'** crops up in conversation.

As the first track on the EP, it's not a particularly pleasant introduction to Dollface: *"I'm not gonna even try, the conversation's running dry, and I don't feel a thing inside, but I'm not trying to fake it..."*

"Dour?" Adrian says. "Yes, I suppose so. Originally, 'Fake It' was going to be our second single, but it worked out so well in the end. All I'm going to say is that it's a very personal song."

The **'Methedrine'** EP is typical of Dollface's stubborn and menacing overview of '90's rock 'n' roll. The Rock star is dead (*"...even Rock stars get confused"* – **'Swallow'**). Everybody out there is a Saddo (*"...a stupid song for stupid people, with stupid problems and no self-respect"* – **'Dead Boyfriend'**).

Yet Dollface once introduced all 13 people of their audience at the **Camden Falcon** to each other. Adrian was going to introduce the band, but there didn't seem much point.

"Our humour is quite f**king sad and pathetic," he says. "I can look over at Rob and think, 'sad f**ker'! Rob's our scapegoat. But I enjoy being in a band with three very close friends."

Adrian Portas is Sheffield-born and a post-Punk baby boomer. To this day he stands by **The Clash**, because "they were a gang". He joined his first band at the age of 15 ("just before Punk bands became absolutely f**king cabaret!"), but lucked out when he was hired by **Justin Sullivan** to replace **Chris McLaughlin** in the ultimate Gang institution; **New Model Army**.

He doesn't talk about it much, dismissing his work on tour as well as on record (he was credited as the additional guitarist on **'The Love Of Hopeless Causes'**) as "irrelevant".

"It doesn't work," he says. "We've done a few gigs around the country as 'Dollface – ex-N.M.A.'. No one cares. It didn't work for **Ricky Warwick** either.

"With Chris McLaughlin, who left the band to form **Loud**, it was a deliberate, constant reference and it didn't do them any favours. It seems as irrelevant to Dollface as all the other crap jobs I've done. No, I didn't mean it like *that*...!"

There are similarities between N.M.A. and Dollface. There's the boots, the blazing eyes and the rolling battle-tank of melody and volume. But they are far from being a tribute off-shoot.

Instead, Adrian recruited what he refers to as a "bizarre mish-mash" to his gang. The first thing bassist **Jon Alexander** remembered thinking on meeting Adrian was that "he needed to wash his hair".

What's it like working for him?

Jon looks dangerous. "I think you'd better rephrase that one."

"It's becoming less my band," Adrian says. "It doesn't work as a dictatorship. I think that's really important.

"Bands need to care a little less about being successful. I might think that's bullshit in two years' time, but you've got to have a healthy disrespect for the business.

"At the same time, you've got to know the rules before you can break them. The best thing to be, is to be whatever the hell you *want* to be."

Dollface (recently completed by ex-**Underneath What?** drummer **Mike Williams**) are not a pretty experience. They are neither dumb nor shallow nor, um... fake.

They are as strong as Adrian Portas' love of a great tune (anything from The Clash and **The Stooges**, to the **Velvet Underground** and **MC5**). They are as loud as Rob Tidd's paisley shirts, and can be as sharp as Jon Alexander's devil-pout. They are neither dour nor bleak. Adrian Portas is convinced that Dollface is a simple thing.

"I *need* to make music. It's what I do. If I was an accountant or something, I'd still be making music. I can't help it. I sit and watch 'Eastenders' (during which he might catch a glimpse of his bass player working as a TV extra), pick up a guitar and write a song. It's that simple. Music, particularly, has to be organic. No one is interested in the politics or style of it."

He laughs. "Did that sound pompous enough for you, or what?"

(Dollface play the **Camden Underworld** Wednesday, November 3)

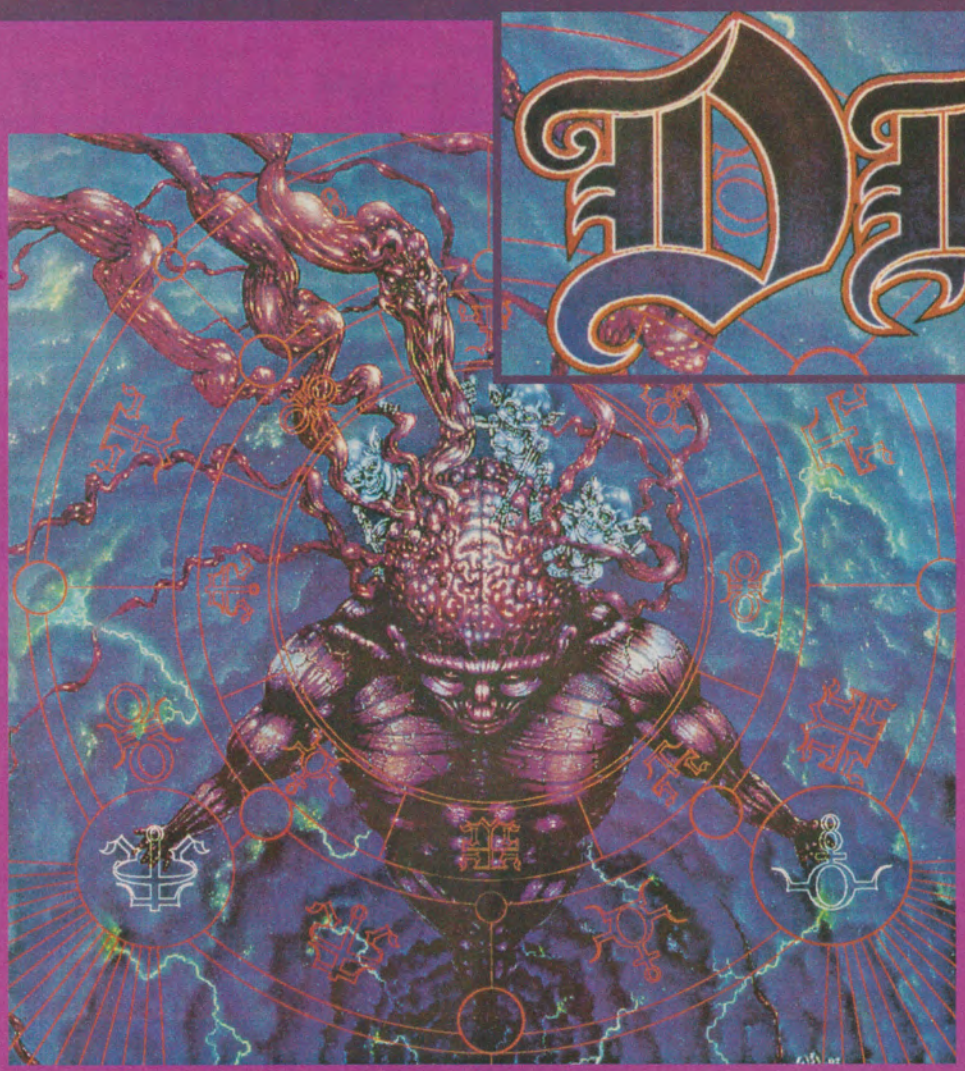
CHRIS WATTS

DOLLFACE get that shrinking feeling!

Pic Paul Harries

HMV

strange highways



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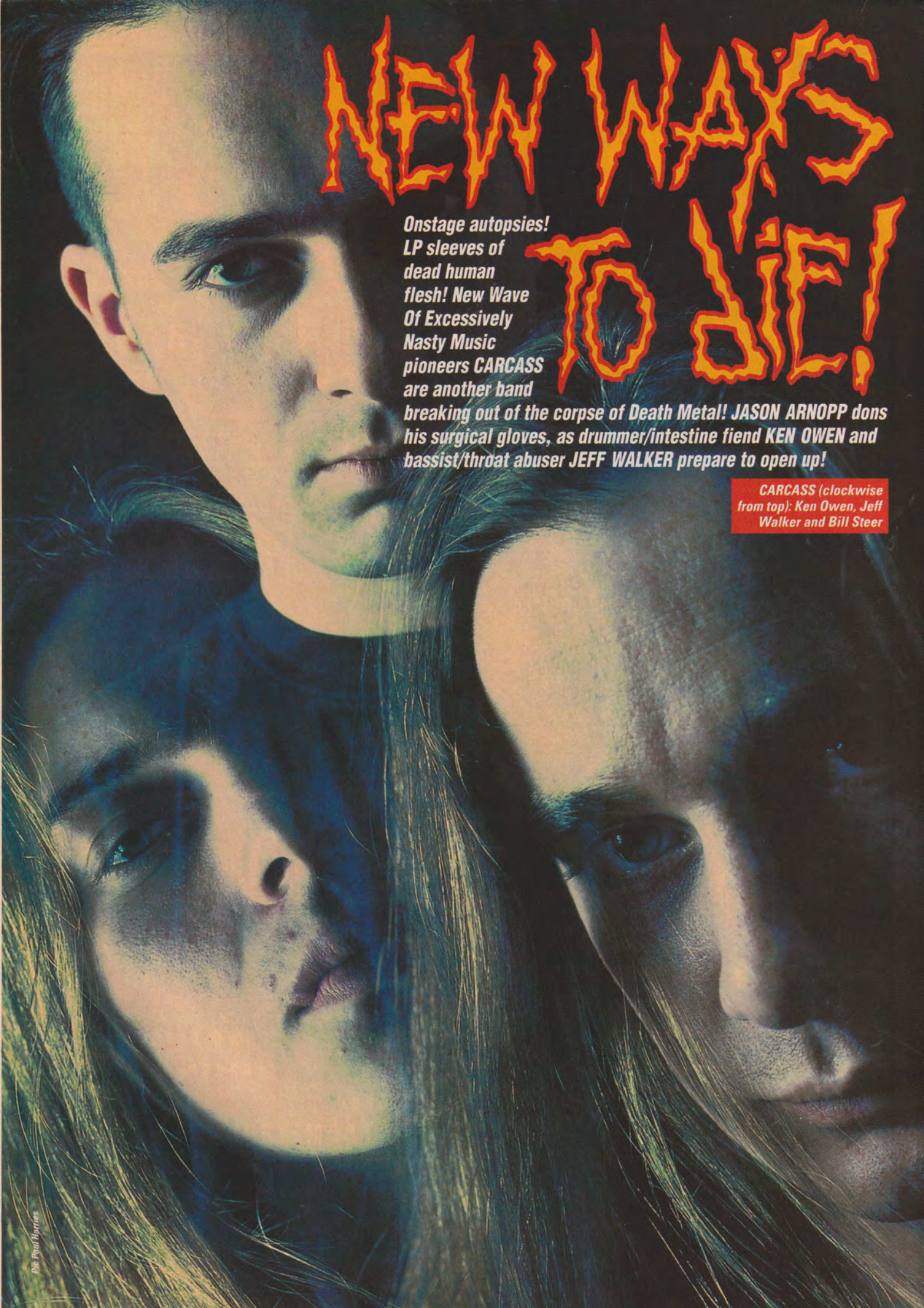


NEW WAYS TO DIE!

Onstage autopsies! LP sleeves of dead human flesh! New Wave Of Excessively Nasty Music pioneers CARCASS are another band breaking out of the corpse of Death Metal! JASON ARNOPP dons his surgical gloves, as drummer/intestine fiend KEN OWEN and bassist/throat abuser JEFF WALKER prepare to open up!

CARCASS (clockwise from top): Ken Owen, Jeff Walker and Bill Steer

Pic Paul Harries

"HOPE Death Metal *does* die a death!" announces bass-banging Carcass frontman Jeff Walker, bereft of his former dreadlocks in '93. "There's a lot of shite out there, and we stopped thinking in such minuscule terms when we turned 19! After the first album, that was it..."

He's talking about 'Reek Of Putrefaction'; their 1988 debut with a photo-collage sleeve of dead human flesh. Truly grim, it inspired morbid glee, amusement and outrage in equal proportions.

But despite Jeff's insistence that Carcass have remained on the outskirts of Death Metal, the Liverpudlians have always represented the genre in its most viciously state-of-the-art form.

New colossus 'Heartwork' bears little direct resemblance to 'Reek...', having honed the debut's splattered hammerings to something altogether more solid. The ugly, slashed face of Carcass has changed steadily over the course of four anatomically correct albums...

JEFF WALKER got into violent music at the age of nine, courtesy of Kiss and the Sex Pistols. He joined CND when he was 12, and became a hunt saboteur at 15. A vegan at the time (now just "someone who doesn't eat meat"), he originally sung and played bass for UK Hardcore melons the Electro-Hippies. By his own admission, he "had no childhood"!

"That's what's so stupid! It was only when I joined Carcass that I started to have a good time! I've still got the same politics within me, but I've stopped being a Nazi to people eating burgers..."

Drummer Ken Owen first got into Rock with AC/DC's 'Highway To Hell'. He then moved on to the likes of Venom, Raven, Possessed and such heavier underground bands as Siege and Repulsion.

"I sold all my NWOBHM records," he recalls, almost ashamedly. "And three years later, I wanted 'em back!"

It was the New Wave Of Excessively Nasty Music that drove Ken to form Carcass. It was him on vocals and Bill Steer on guitar, with a young sticksman whose stay was short-lived.

Exodus cover versions were favourites. The first ever original composition was 'Thrasher's Abattoir', for which Ken wrote the lyrics at 15 years of age. Fuelled by his hatred for "poser" bands like Ratt, the lyrical content was concerned with hanging hairspray-users up on meathooks and "grilling their balls". The only person ludicrous enough to actually sign them was Earache Records' Digby Pearson.

"They were so extreme," he reflects, "but pretty damn smart guys at the same time. Even back then, they had a strong vision of what they were gonna be about. They haven't deviated from that, although musically they've progressed a million per cent!

"For the sleeve of 'Reek...', we went into Foyles bookstore in London and asked for the most horrible medical manual they had. But I didn't expect the cover to be quite as grotesque as it was! I'm surprised the band haven't been locked up! I'd throw away the key..."

"People are always disappointed that we're not six-foot-tall blokes who talk macho bullshit!" – JEFF WALKER

THE WHOLE point of 'Reek Of Putrefaction' was to get it banned," laughs Jeff, today. "But not in order to sell more copies... just to get it *banned*! We'd have been happy to sell 1,000 copies!"

Adds Ken: "It was intended to open people's eyes and make all these mainstream people go, 'What the f**k is this?'! I can remember being in the studio and saying, 'I want this to be the heaviest album of all time!'."

Jeff: "It sounds horrible, the sleeve's horrible... everything about it's just *great*!"

Ken: "At 17 or 18, we were the most naive band in the world. We didn't know anything about recording albums, or anything about anything! But we had extreme enthusiasm and all these intense riffs. The only similar band was Napalm Death, with their 'blast-beats' – although they were more Punk and we were more Metal..."

Jeff: "After that album, we started wising up, and realising that you can't just keep trying to be more extreme. But the career side was never there. We just did an album, the occasional gig... and all of a sudden we were a 'proper' band!"

"Each album's been a stepping stone, a snapshot in time, and at the forefront of whatever this genre of music is..." – KEN OWEN

CARCASS KNOW that their manifesto has never been completely obvious. Even Jeff's lyrical slant of putting humans into situations which the meat industry imposes on animals hasn't been too blatant.

"Maybe we've mixed people's minds up," Jeff muses. "They're not sure what we are. Too many conflicting images... We're not a gimmick band. Obviously, there was that first album sleeve, but I think people are always disappointed that we're not six-foot-tall blokes who talk macho bullshit! But that's always been the point, really; to show you don't have to have nine-inch nails coming out of your wristbands!"

Ken: "Earlier on, we'd occasionally have a slideshow, with autopsies and stuff. When we stopped, people kept asking where it was. It seemed to be why people came to the gigs..."

Jeff: "The imagery seemed to overtake the music. Fair enough, though, cos they have been pretty good album sleeves! We've really dug our own graves, so if there's any problem it's our own. But I'm happy for us to be this cult band. And a cult band that sells a lot of records!"

The last Carcass album ('Necroticism: Descanting The Insalubrious') sold around 100,000 copies, which according to Jeff, "isn't amazing, but we shall rectify that with 'Heartwork'!".

"Each album's been a stepping stone," sums up Ken, "a snapshot in time, and each one's been at the forefront of whatever this genre of music is..."

"We were one of the last *real* Death Metal bands," adds Jeff. "We're definitely seminal..."

KEN GREW up in Heswall, Wirrall; a residential area for old people which he describes as "the most tedious, boring place I've been. Totally depressing". He also grew up among intestines.

"My Dad's a vet, so I've always been into biology from an anatomical perspective. I'd help him suture and stuff...

"I'm no expert, and I can't remember half the stuff I learnt, but I was always into digestive processes. So I wrote completely ridiculous lyrics about that, while Jeff would write about real events, like that guy who fell off the ride in Blackpool and had to be scraped into a plastic bag..."

Notes Jeff: "The victims in our early songs were always asexual. A lot of older Death Metal is all "bitch" this, "bitch" that, but our song 'Excoriating Abdominal Emanation' was an asexual rape song. It was intended to make 14-year-old, uptight Death Metal kids squirm in their seats at the thought of being sodomized!"

"We've always been interested in opening up the taboo of death," resumes Ken. "Everyone's frightened to talk about what really happens when people die. You never see things like that 'Reek...' sleeve in the street, the paper or the news.

"If you get run over by a bus, they just report that you've been killed by a bus. But what *really* happens is that your intestines get squashed out of your anus. *Nasty*..."

Carcass are the band to change your perceptions of death and Death Metal alike.

'HEART...' ATTACK!

JASON ARNOPP gives an insight into the five-K Carcass LP, 'Heartwork'!

THE NEW Carcass album, with its sleeve pic of a six-foot-tall HR Giger sculpture, sees a few alterations being made to the band's previous formula. No lengthy song-titles, less musical indulgence, more melody, and lyrics with more to say than the likes of 'Vomited Anal-Tract' ever had.

Jeff Walker admits that the band had started to paint themselves into a corner...

"Yeah, I think it did become a cliché, in a way. People expected those long song-titles after a while. We'd written about 50 songs, and it was time to make the change that 'Necroticism...' had instigated. I'm into subtle but strong changes; things that make sense to the band.

"When we played in Israel, a kid came up to me and asked when I was going to write something that people could understand. And I realised that if people can relate to it, they'll enjoy it more...

"It's also me trying to redress the balance, and show that we *are* pretty cool people, in terms of politics or whatever. Listening to Rage Against The Machine and having dreadlocks doesn't necessarily make you a better person! There's so much shit going on now, that you can't just sit there and write about gore. Well, you *could*, but I guess I do care..."

The lead work of Bill Steer and Mike Amott (who departed after 'Heartwork's completion) is very much in the florid Metal tradition.

Jeff: "Give us John Sykes, Chris DeGarmo or Andy LaRoque any day, over noisy guitar players who just make a racket with their whammy bars!"

Ken: "If you've got the talent, it seems pointless to put a blanket over it and say, 'No, we can't do that.'. New songs like 'Buried Dreams' are classic Rock..."

"To us, though, the new album hasn't softened around the edges," points out Jeff. "It's better produced, better played and all that, but the extremism's still very much there. I mean, our sense of 'subtle' isn't very subtle compared to most bands, and we've got no real pretensions that Aerosmith or Queensrÿche fans are gonna start enjoying it. Even though that's what *we* are!"

DEF LEPPARD

Monterrey, Mexico
Saturday, September 25

KONCERTZ

HEIGHT OF HYSTERIA!

THIS WAS the 239th gig out of 241 on the 'Adrenalize' tour, and it proved that Def Leppard are still one of the greatest Hard Rock acts on the planet.

There are few frills about Def Leppard these days. In Monterrey, where the band played in a field overlooked by a monstrous, rusting, disused steelworks, singer and centre-forward Joe Elliott wore tatty denim cut-offs and a somewhat regrettable 'Eat Me' T-shirt, his hair flatter post-Seattle. The rest of the band dressed down too – notably guitarist Phil Collen, who took to the stage in just cut-offs and a knee bandage!

The band's current release, 'Retro-Active', mirrors this more carefree and down-to-earth attitude, although only one song from that record, the beautiful acoustic ballad 'Two Steps Behind', is featured in the live set. The opening two tracks on 'Retro-Active', 'Desert Song' and 'Fractured Love', are among the best songs Leppard have ever recorded, but they're not missed in a 17-song set that just pulls out one classic track after another.

They begin with 'Rock! Rock! 'Til You Drop', from the watershed 'Pyromania' album. Sure, it's a dumb-ass Hard Rock anthem that's almost as stupid as 'Let's Get Rocked', but it works. The Mexican kids sing every word: a reminder that 'Pyromania' was one of the biggest Rock records of its decade, at least as big as 'Appetite For Destruction'.

Also from 'Pyromania' comes another huge anthem, 'Rock Of Ages' (introduced in comedy German by drummer Rick Allen), plus 'Foolin' ' and 'Too Late For Love'. The latter is a classic Rock track with a truly spine-tingling intro.

Only one song in the set predates 'Pyromania'. 'Another Hit And Run', from 'High 'N' Dry', is Def Leppard at their most powerful and raw, and Rick Allen's work-rate on this track has to be seen to be believed.

Few people even think twice now about a one-armed drummer playing in one of the biggest Rock bands in the world. That's how good Rick Allen is. And Rick's drum tech is no slouch either – during 'Rock Of Ages', he replaces a drum pedal without Rick missing a beat.

Guitarist Viv Campbell enjoys himself in Def Leppard. In Monterrey, he fools around continually, taking the piss out of Phil when the latter indulges in a brief solo. Viv and bassist Rick Savage also contribute strong back-up vocals. For the record, and for Joe Elliott's peace of mind: DEF LEPPARD DO NOT USE VOCAL TAPES!

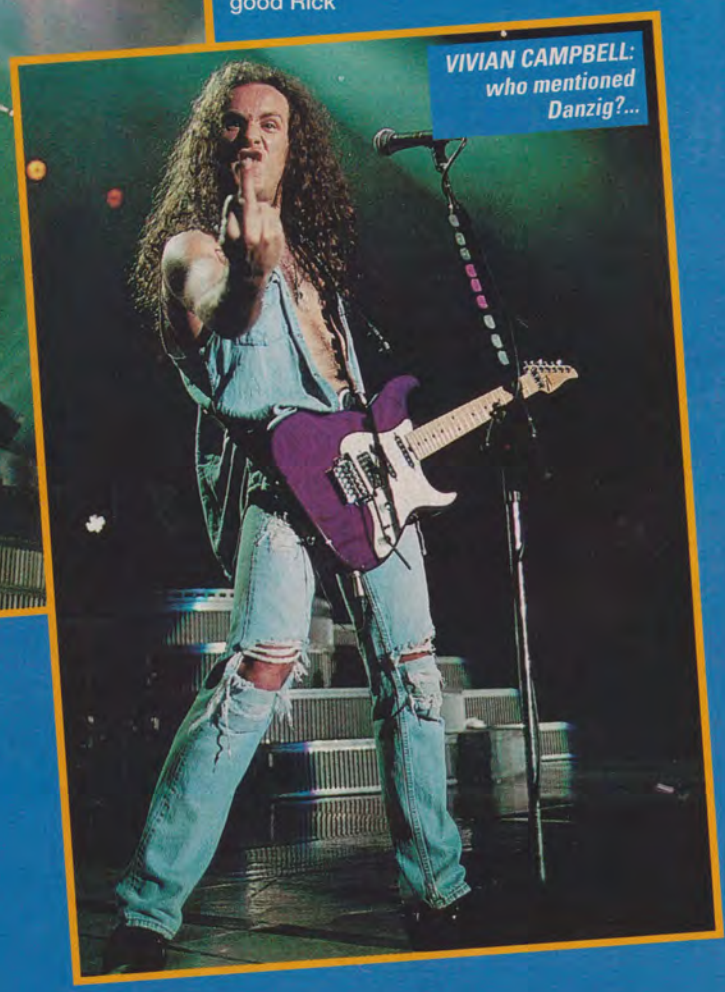
...Not even on the 'Hysteria' material, their slickest. 'Hysteria' really is a monster of a Pop Metal record. Its first six songs – 'Women', 'Rocket', 'Animal', 'Love Bites', 'Pour Some Sugar On Me', 'Armageddon It' – are all hit singles, and all are included in the set alongside the title track.

From 'Adrenalize' comes 'Have You Ever Needed Someone So Bad', plus the bludgeon riffola of 'Tear It Down' and the Cock Rock banality of 'Make Love Like A Man' and 'Let's Get Rocked'. On the latter, Joe cackles: *"I s'pose a blow-job's out of the question?!"*. Er, quite!

The gig, Leppard's first in Mexico, is a triumph. Joe and Phil aren't happy about coming off the road right now, but Def Leppard are ending the 'Adrenalize' tour the right way – on a high.

PAUL ELLIOTT

RICK SAVAGE: pourin' some sugar on!



VIVIAN CAMPBELL: who mentioned Danzig?...

KONCERT KWOTA

ELECTROCUTION

HIGH VOLTAGE

STATIC

SHORT CIRCUIT

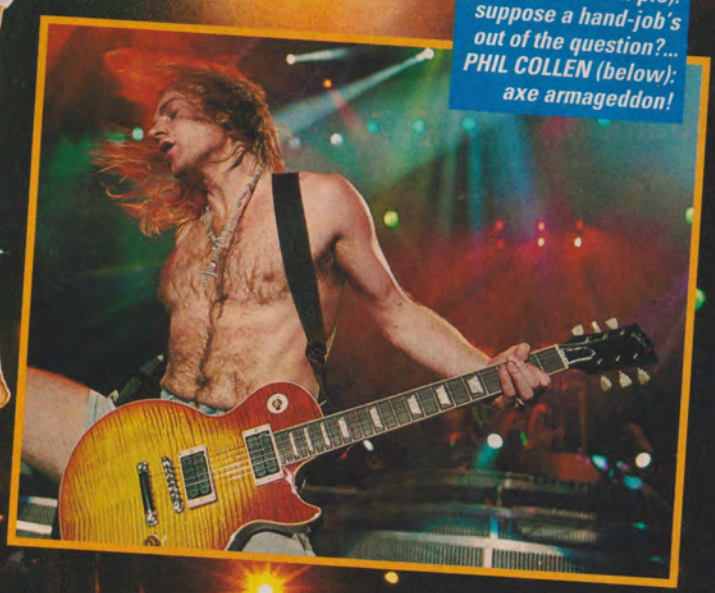
FLAT BATTERY

Pix Ross Halfin

1 Rock Rock
2 Tear It Down
3 Women
4 Hit & Run
5 Too Late
6 Hysteria
7 Foolin'
8 Make Love
9 Animal
10 Rocket
11 2 Steps
12 Have You Ever
13 Armageddon It
14 Sugar
15 Rock Of Ages

(One Encore)
16 Love Bi s'
17 Photogi aph

(Two Encores)
16 Love Bi s
17 Lets Ge Rocked
18 Photogi aph



DEF LEPPARD (Joe Elliott, main pic): suppose a hand-job's out of the question?... PHIL COLLEN (below): axe armageddon!

WIN A SIGNED DEF LEPPARD DRUM HEAD!!!

YES, TO commemorate Def Leppard's highly-successful 17-month 'Adrenalize' tour, the Big *K!* has an autographed Rick Allen drum head up for grabs! The skin was signed by all five band members in Monterrey, Mexico, on the night of the show reviewed here!

And for runners-up prizes, we've also got four of Rick's custom-made 'Thunder God' drumsticks, which were all given a sound battering during the Monterrey show!

And if that wasn't enough, we're also giving away a copy of Leppard's new 'Visualize' video to each of the five winners! Is that skill, or what?!

To win, simply answer the following question: *Who topped the bill when Def Leppard made their only appearance at the Donington Monsters Of Rock festival in 1986?*

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DANNY AND THE DOO-WOPS: "simply an excuse to let off steam"

ROLLING THUNDER!

DANNY AND THE DOO-WOPS

Camden Underworld, London
Monday, October 18

I WONDER what our old friend Mr Coverdale would have thought of this little ensemble, had his traffic-stopping self been present tonight. Would he, as rumours insist, still wish to detach Luke Morley from his cheeky Sarf London buddies? Surely not. After all, Thunder, in their Danny And The Doo-Wops mode owe more to '50s Soul and rock 'n' roll greats than to anything fluffily blond and pompous.

Apart from the irrefutable fact that Danny And The Doo-Wops *are* messrs Morley, Bowes, Matthews, Höglund and James, plus three other gents, they couldn't be less like Thunder if they tried. Whereas Thunder are the very epitome of the modern Blues-based Rock band, the Danny And The Doo-Wops project is simply an excuse to let off steam and belt out loadsa '50s standards in a '50s style. Thunder always did have a sense of humour.

Those who had turned up expecting another dose of in-band mud-slinging were to be disappointed. If Danny Ocean and Otis Blue (aka Danny Bowes and Luke Morley) still have a problem with each other, there was scant sign of it tonight. The pair even appeared to share a private joke during the quite ridiculous intro to their quite ridiculous version of 'Leader Of The Pack', in which Morley engaged in a quite ridiculous falsetto lead vocal.

Harry, naturally, is the most ludicrous figure of all. Despite Ben Matthews' attempt to resemble a mad vicar (an effort somewhat substantiated by Bowes' endless cries of "Hallelujah!" and "I have seen the light!"), Harry takes top prize for sweating beneath an Elvis wig and wrestling with a bass guitar. Thunder are one of the few bands who can actually get away with such farcical behaviour. Steve Vai would be crucified, and not exactly before time.

The music, in case you wondered, is that stuff your Dad keeps in the loft with his brothel-creepers, and your Mum still dances to given half a chance. Elvis Presley, Jackie Wilson, Jerry Lee Lewis; that kinda thing. Danny And The Doo-Wops are just a bloody good laugh, which is exactly what Thunder need right now.

Let's hope that 'the light' Bowes claims to have seen does in fact signal the end of Thunder's uncertainties, and that they, like Skid Row, will bounce right back. I suppose it's too late for Dokken?...

STEVE BEEBEE

Pic David Willis

MICK CLARKE BAND

Finchley Torrington, London
Friday, October 8

IT'S SO refreshing to find a band who aktually look as if they're enjoying themselves, and take pride in their kraft. Mick Clarke has been treading the boards for a few years now, making a name for himself in Europe and the US with konstant touring. And if you like the idea of Foghat krossed with ZZ Top, you'll love this band!

Right from the opening khords of 'Talking With The Blues', from Mick's recent 'No Compromise' album, I kould tell it was gonna be a highly charged BLUESY-OKTANE evening. Originals like 'Backseat Blues' had the pub shaking, while kovers of Muddy Waters and Robert Johnson songs saw the introduktion of Dave Newman on HARMONIKA!

Special mentions must also go to Messrs Hawksworth (bass) and Sharley (drums), who kept that ol' Blues engine tikking smoothly. ***XAVIER RUSSELL***

BANGKOK SHAKES

Xposure Rock Café, Birmingham
Thursday, October 7

WHAT IS more frustrating than playing in the kind of Rock and Funk-based band that record companies won't even sniff at? But Bangkok Shakes still play a blinder tonight. The most important thing in any band is the songs, followed by the talent of the musicians. On both counts, BS are generously endowed.

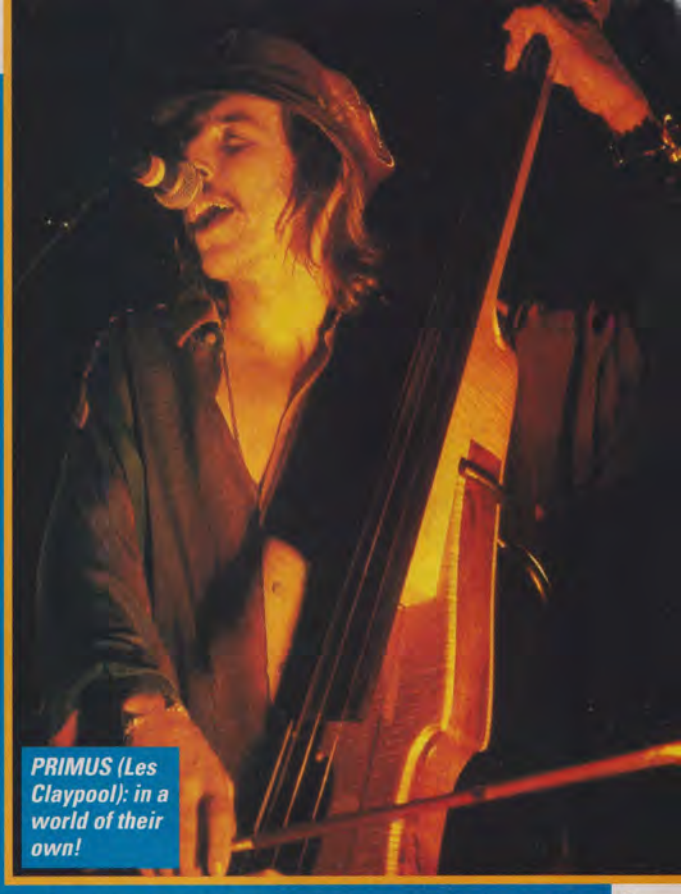
A slow start gives way to a boisterous Slade cover, which is overshadowed by 'For Your Love', a brilliant nugget of Big Chorus Metal. By now, the band look like a small town Mr Big.

The songs come brisk, frantic and memorable. If only vocalist Joe Maloney can resist imbecilic between-song banter, BS will be onto a good thing. ***STEVE BEEBEE***

PRIME TIME!

PRIMUS, MELVINS

Greek Theatre, Berkeley, California
Monday, October 11



PRIMUS (Les Claypool): in a world of their own!

Pix Mark Lejaloha

PERVERSE BASTARDS. Buzz Osbourne, King Buzzo, Primo Sicko laughing boy, Lynchian Les Paul psychopathic doctor of the absurd, is launching full-on into a riff of thick, voluptuous beauty. Then he changes course, heads from the 'Houdini' album back into 'Ozma'-era sludge, and engages rhythm pigs Deutrom and Crover on a 10-minute course of slow-aural hell.

Melvins are the most special band in the world. They are also one of the cleverest, full of hog-gutting power. Melvins have enough power tonight to let you know that they could, if they wanted to, bring the young jerky-boy-and-girl crowd to a frothing, pit-whirling, speed-ranted frenzy. But they don't feel like it. Instead, it's a touch of new, a splodge of old and a frustratingly choppy, schizophrenic, but nonetheless great Melvins set. They manage to get 3,500 people screaming their applause, and 3,500 people yelling their abuses.

Dale Crover strolls out from behind his kit at the set's end, wearing small boy's bikini-style briefs, and says, "Thanks very much for enduring us – now you can go ahead and enjoy the rest of the evening." Crover's sick, torturing smile illustrates perfectly what Melvins are all about. Fluffy animals... with two heads, bad bowels and a sharp bite followed by lock-jaw.

The Primus phenomenon is one that shows no sign of diminishing. Neither should it. The band are more comfortable than ever before, in a world of their own creation and spreading their wings far enough to enjoy the scenery. Which at the Greek Theatre is 7,000 mad young surfer/Punk/jock/hippy/student kids all bobbing and weaving madly to the quirky Claypool rhythmic bounces. It's like one big secret society, everyone immediately on the same train and plugging in. '...Crinkle' is as astonishing in a big venue as it was during Lollapalooza, whilst no one can deny 'My Name Is Mud's genius, Claypool role-playing with twisted ease as he talks of *'kissing him upside the head with an aluminium baseball bat'*. The talk of champions, indeed!

MELVINS (Buzz Osbourne): full-on riffs of beauty!

Primus sound more than ever like Terry Gilliam Monty Python imagery looked, and they are proof that kids in garages can jam their way to success without compromise or care or consideration. Primus look set to establish themselves as a garage Grateful Dead, the band who can attract the 'lost' hordes of young brain-jammers looking for their fix of the weird, quirky and engaging. ***STEFFAN CHIRAZI***

SOUL ASYLUM

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The New Single · Released November 1 · 12" · CD · CASS

12" plus **COLOUR POSTER** includes: By The Way · Black Gold (Live) · Never Really Been (Live)

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COLUMBIA

KONCERTZ

A HUGE BONER!

FISHBONE, BAD BRAINS

The Academy, Manchester
Thursday, October 14

IT MUST be hard for Israel Joseph I. After almost a year of fronting Bad Brains, the comparisons still keep coming. I, however, am only a young pup, and never saw the 'Brains with the legendary HR anyway.

And indeed, why should anyone? Israel is a fine frontman in his own right; fierce, intense and with a smooth, powerful voice that simultaneously soothes and pounds at your senses. The same could be said of the band as a whole. New single 'Rise' is solid and chunky, but is only a hint of the ferocity Bad Brains are capable of. Yet even at their fastest, they're tight and polished, and the speed is tempered by the easy, loping Reggae roll which is their trademark. The end result is Hardcore power with the bonus of easy accessibility, and the crossover potential is massive.

Fishbone, meanwhile, are already on the verge of hugeness, but they've arrived at that point on their own terms entirely and without ever pandering to other people's expectations. As if to prove the point, we're bombarded before the set with half-an-hour's worth of poetry, and if people are getting restless, then Fishbone don't seem to care. Fishbone, you see, are merely here to be Fishbone, and if that doesn't really suit you, you should be somewhere else tonight.

No one ever said that Fishbone were Metal. 'Servitude' and 'Swim' may both be seriously heavy, but on the likes of 'Black Flowers' (sung rather magnificently by keyboardist Chris Dowd), the power comes from a wholly different angle. Soul, passion and fire can be a lot more effective than an open E-chord and a Marshall stack cranked up to 11; in the right hands, a horn section can be every bit as levelling as a detuned BC Rich.

Visually, they're perfect. Angelo Moore is the obvious focal point, but this is a band of pieces, and the whole stage is a blur of frenetic activity. Far from being a triumph of style over substance, however, Fishbone have the depth to back it up. Like Rage Against The Machine, they also have an agenda – but unlike Rage, they don't choose to shove it down your throat with a dour expression on their face. Instead, they party. In fact, they celebrate, and if you pick up on the message, fine and dandy. If you just dance, fine too.

On record, they're not the easiest band in the world (just ask the Queen Mother how easy it is to get Fishbone caught in your throat...), but live, they're a carnival.

PAUL TRAVERS

Pix Meany

FISHBONE (Angelo Moore): don't mention 'em to the Queen Mum...

BAD BRAINS (Israel Joseph I): fighting the ghost of HR...

SENSER

The Astoria II, London
Tuesday, October 12

MICHAEL PARKINSON will never thrust his red book into the face of Senser frontman Heitham Al Sayed and beam, "This is your life". However, any other guesses on the future of Senser – on the strength of tonight's confusing performance – are ill-advised. Frankly, it is impossible to know where they are going – or, at times, what the hell they're doing in *Kerrang!*. They're not Metallica.

The Astoria II goes bananas as the twin-vocalled Rap tirade of bare-chested Heitham Al Sayed and the lusciously-larynxed Kerstin is bled into a unique, and occasionally brilliant, pastiche of Dance music and Hard Rock. This frenzied experience is enhanced by drinking several cans of beer in rapid succession.

Live, Senser prove that they have the talent to grip Metal by its ears and knee it squarely in the nose. 'Eject' is a colossus. 'No Comply' is cool. The rest lies somewhere between sprawling rifferama and Dance nonsense. If you like your bread buttered both sides, Senser will gladly hand you the knife. But if the blinkers are strapped on tight, maybe this is a band best avoided. ***MIKE PEAKE***

PAUL RODGERS AND COMPANY

Kentish Town Forum, London
Tuesday, October 12

ROCK LEGEND Paul Rodgers and former Journey axepert Neal Schon together onstage... what a prospekt! And this show was off to a flying start with a rendition of Bad Company's klassik 'Can't Get Enough', but would Paul be able to keep our attention for the 'Muddy Waters Tribute' selektion?

Only if you're a Muddy Waters NUT. The likes of 'Muddy Water Blues' and 'Louisianna Blues' were pleasant, but most folk had kome to hear the Bad Company/ Free bakk katalogue. Ol' Firm fave 'Satisfaction Guaranteed' was aired, where Paul's voice sounded far more at home. 'Feel Like Making Love' didn't quite have as much impakt, though 'Shooting Star' has lost none of its power.

Just as the show was in full swing, Rodgers and Schon played a kouple of very DULL AKOUSTIK numbers. Schon looked BORED SHITLESS! And why no Journey kovers? It would've been great to hear Rodgers getting to grips with 'Don't Stop Believin' '! Rousing versions of 'Rock 'N' Roll Fantasy' and 'All Right Now' were perfekt to end, but it was a very MIXED evening. ***XAVIER RUSSELL***

MOTHER MARY

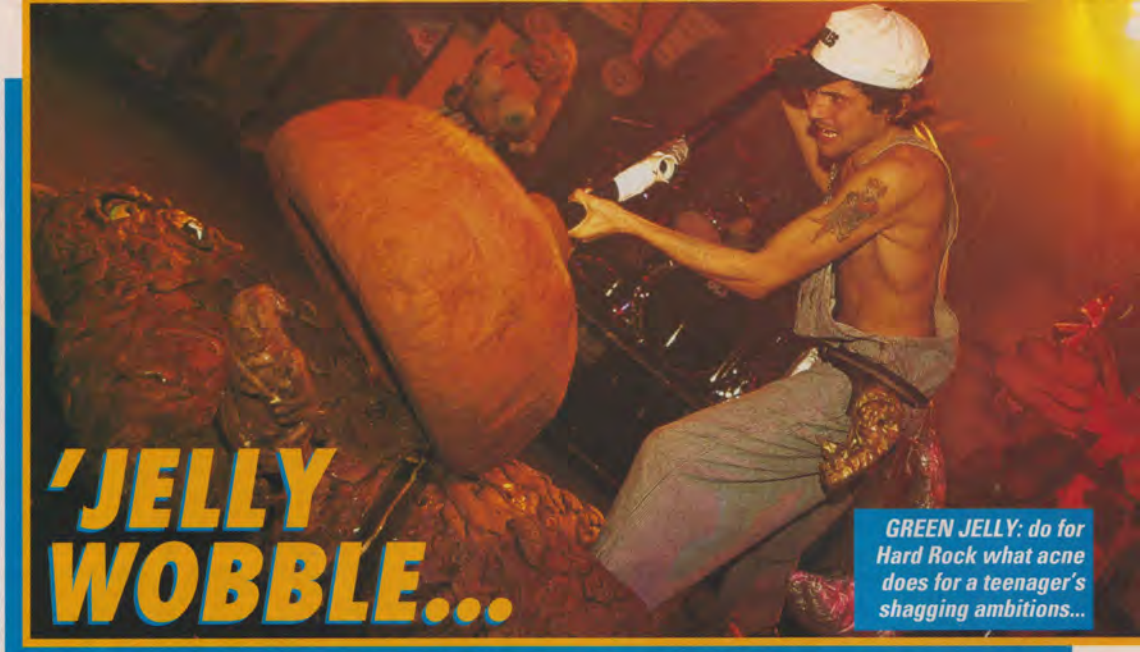
Xposure Rock Café, Birmingham
Thursday, October 14

MOTHER MARY are hell-bent on making an impression. Like the sadly deceased Rich Rags, they run their own fanzine, sell a wide range of merchandise and tour like bastards. This, like their slick, educated musical mannerisms, render them very professional.

This is what you'd expect from singer Dave Lambert, blessed with both lung-power and humour. His former band, Dirty Tryx, were among the best of Britain's upstarts in the late '80s. Mother Mary are gifted for an unsigned act, bringing elements of Dream Theatre, Toto and Mr Big into a tidy package. Manu Michael is top of the league as bassists go, and guitarist Andrew Bray may look like Keanu Reeves in a busby, but owes more to Steve Vai for his six-stringin'.

All of which would be very promising if the songs lived up to the musicians' ability. 'I Believe' is groovy enough, 'Take What You Want' a sturdy rocker, but there are too many songs like the aptly named 'Too Much', which fly in one ear and out the other.

If MM can prove they're able to write as well as they play, it'll be interesting to see where they are in 12 months. ***STEVE BEEBEE***



'JELLY WOBBLE...

GREEN JELLY: do for Hard Rock what acne does for a teenager's shagging ambitions...

Pic David Willis

GREEN JELLY, INNERSTATE

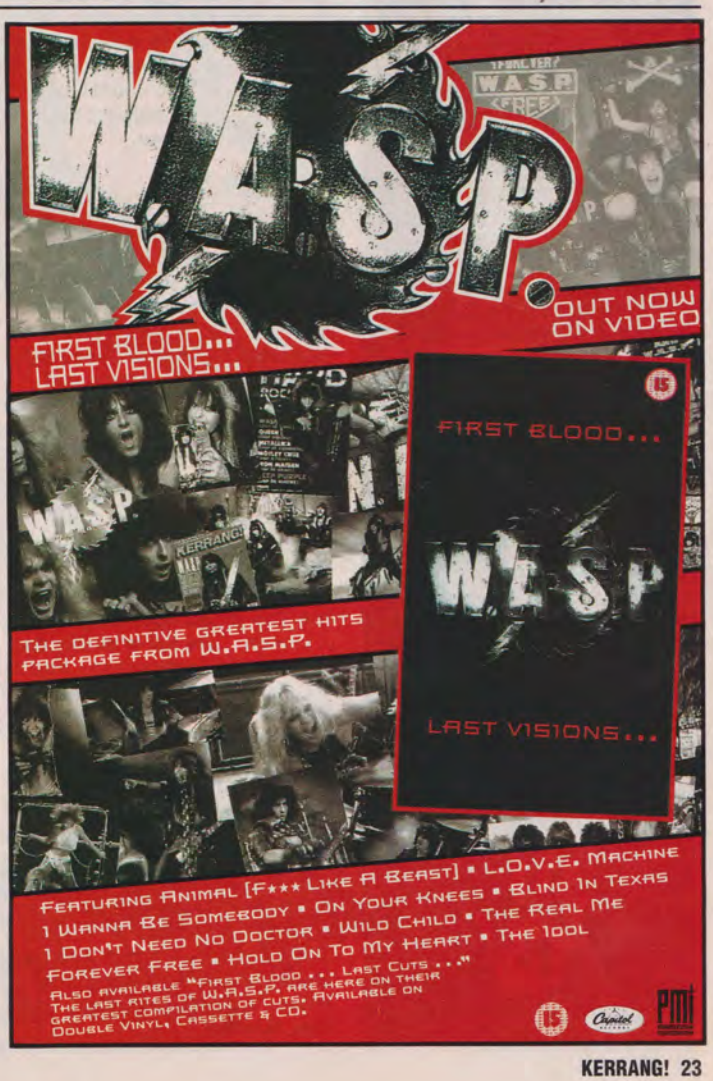
The Astoria, London
Saturday, October 16

IT IS amazing, disturbing and kind of revolting all at the same time to see so many people in The Astoria tonight. The Almighty, The Wildhearts and Kerbdog are unleashing some of the finest Hard Rock we'll hear on the same bill this year just across town, yet around 800 Metalheads would rather watch a bunch of crap Yanks put silly masks on and play shite music. Oh, and see two women jiggle their fake knockers.

Green Jelly are as dangerous as a Jimmy Cricket TV sketch, but infinitely more unpleasant. They'd call themselves 'anarchic comedy rockers'. I'd call them wankers. They do for Hard Rock what acne does for a teenager's shagging ambitions.

Still, Green Jelly do get a bit cutting edge, when they invite the kids to "f**k the barriers and get on the stage"; but this ends in tears (and nearly a riot) when, as a result, the plug is pulled. For £7.50 you get a tiresome Metal band, a cheesy 'Toytown' backdrop, and an assortment of naff costumes.

If Innerstate could have chosen any band in the world with which to tour, it is a fair bet that Green Jelly wouldn't have been top of their list. But ironically, tonight's hyper, pre-teen crowd lap up all they have to offer. Innerstate will sell no more albums on the strength of tonight's show, because the kids are only here to see Green Jelly. Which is an appalling tragedy, really. ***MIKE PEAKE***



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KOMMUNIKATION

Got something you wanna get off your chest? Then shout it out loud to: Kommunikation, Kerrang!, 52-55 Carnaby Street, London W1V 1PF. And don't forget to include your name and address, cos our Letter Of The Week winner gets a fabbo Kerrang! T-shirt!

GAGGIN' FOR A SHAGGIN'!

PLEASE COULD we have a close-up pic of the totally shaggable Mike Tramp. He must be the world's most edible Danish Pastry! Even with the new tattoos and piercings Mike is still the one and only sex god!
MT's Favourite Freak
To satisfy your hunger, here's a pic of the freak of nature himself! – Ed.

MIKE TRAMP: edible!

MAD 'AXE FRENZY!

A BIG thank you to Stevie and the boys for one of the best nights of our lives – we're talking about Lillian Axe's gig at Maxime's in Wigan last Wednesday – WOW! The boys were back in fighting form and put the likes of Benn and Eubank to shame!

With the brilliance of this band it amazes me why these are not of worldwide fame, which is what they really deserve. I'm sure if people started listening to proper Rock bands again, this band would be where they deserve – back on top! Anyway, thanks for a brilliant night, guys, and we hope to see you soon. **Sandy and the Birthday Girl.**

HEARTBREAKER!

BEING A total hysterical Def Leppard fan, I was really looking forward to reading the interview in ish 465. When I actually sat down to read the bastard thing, I (and any other Joe Elliott adorer) got a swift punch in the face. I find it utterly heartbreaking that Joe is married, but for you to rub three tons of salt into the wound is just not on! You could have lied! **Elly, Joe's Biggest Fan, Stockton-On-Tees.**

USE YOUR LOAF

IN ISH 464, Don Kaye reviewed the Meat Loaf concert in New York. All I can say is, Don Kaye, what a wanker. He continuously slagged off Meat's new album, saying it had "a bloated sense of grandeur"; he also accused the 'Loaf of being overblown and melodramatic. Surely theatricality and melodrama is what Meat Loaf is all about? He was a stage singer before a rock 'n' roll star, and his extravagance is what makes him so lovable.

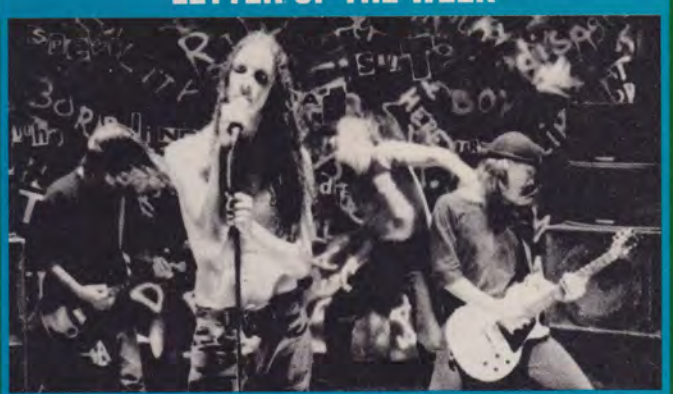
'Bat... II' is unique – not a copy of 'Bat... I'. It is pure Meat Loaf; bold, emotional and pure rock 'n' roll. The songs, especially 'Life Is A Lemon...' are full of vitality and life; crackling with energy. And if you knew your Meat Loaf, Mr Kaye, you'd now that the spoken word passage which Jim performed was 'Wasted Youth', which has been in Meat's shows since the late 1970's.

So Mr Kaye, take your head out of your arse and take a long, hard look at Meat Loaf; the epitome of lovable extravagance and theatrical performance. We love him for what he is, and what he always will be – a number one rocker. **A Dedicated Meat Loaf Fan, Bexley.**

FIVE AGAINST ONE

WHEN IS Jon Bon Jovi going to grwo up and realise that there are five guys in Bon Jovi and not just him? He's always saying 'I' and 'me', when he's talking about the whole band. Even their fan club is called 'Backstage With Jon Bon Jovi'. He might be an excellent frontman, but Richie and the others are pretty great too.
Ritchie's Vest, Edinburgh.

LETTER OF THE WEEK



A SORE 'FINGER FAN!

I WAS very disappointed to read your opinion of Clawfinger at the Alice In Chains gig at Brixton Academy on October 4 (ish 465), whom you described as "the wrong side of dull" and "ranting on about niggers without qualifying it". Since I attended the following night, I can only assume that Clawfinger miraculously transformed overnight into a great band! I was so impressed that I went out and bought the LP and booked a ticket to see them support Anthrax in November.

Regarding the song 'Nigger', the band specially requested the audience to listen carefully to the lyrics, which attack the American government for its poor treatment of the black community. A further track on the album, 'I Don't Care', condemns the Ku Klux Klan.

Clawfinger took me completely by surprise. I was fully expecting to be counting the minutes till the end. Instead, they blew away my prejudice and gained a fan. I guess the lesson is never rely on reviews – only trust the evidence of your own ears.
Maxine Phillips, London.
For pointing the finger, you win our Letter Of The Week T-shirt! – Ed.

WILD FOR THE ALMIGHTY!

I CANNOT explain how f**king brilliant The Almighty gig was at the Forum on October 17. A huge thanks to all members of this terrific band. Come back soon, it was the best night I've had since Metallica at Milton Keynes. You were great there too! A major Powertrip! **Tracey, Mill Hill.**

THE ALMIGHTY: brilliant!

I WOULD like to say that I have just seen the best three bands in the history of Brit Metal. I was totally knocked sideways after Kerbdog; next The Wildhearts – what can I say but the dog's bollox?

The Almighty were completely brilliant, as usual, but the Wildhearts made my night, as they were just a bunch of great guys, who performed a well 'ard set. Thanks guys; can't wait till next time! I'm now totally Wildhearts crazy! **Julia, Gloucester.**

I AM writing to say thanks to the guys from The Almighty for a f**king brilliant gig at Plymouth Pavilion on October 8. Not only did they travel to a part of the country that not many bands bother with, but they chose excellent support bands and blew everyone away with an amazing show. So thanks again, you guys, and come back soon! **Sam, Cornwall.**

MY FEET haven't touched the ground yet! The Almighty – you kicked ass. The last two nights have been the best gigs I've seen in ages! They played their bollocks off, as did The Wildhearts, who were even better live than on the album! They're going to go far!

THE WILDHEARTS: going to go far!

I'd also like to say cheers to Floyd. Both nights he came out to see us; I'll 'take hold' of him anyday! I can't wait till they come back again – I'll be there at the front. **Rhiannon James, Surrey.**

AMERICAN PSYCHO!

WHY DO journalists compare the amount of bands making it in the UK with the USA? Seeing as the USA is many times bigger geographically, it seems pretty obvious that they are going to produce bands by the bucket-load. The Americans have the money to exploit music. If a band is good-looking and have tattoos, they are hoisted onto the music machine and go through a production line a money-making project. But can they play?

The bands in this country have a much harder time trying to hit big time, which makes it even more impressive when The Almighty completes a US tour – but I would never compare them in size to an American band. **Ruddle, London.**

NOT GOOD 'HEAD!

'BASTARDS'! NO way is this a Motörhead album. 'I'll Be Your Sister', 'No Class', 'Orgasmatron' and 'Over The Top' were written by the original and best – they had class, energy and inexhaustable dicks (at least that's what they said).

This album is an offensively standard, lame piece of shite. I love your voice, Lemmy, but 'Don't Let Daddy Kiss Me' is f**king painful to listen to. Stop your ballads, the piano parts and savagely torture that drummer (Philthy, these guys can't write without you). If you must make this kind of music don't call it Motörhead – you're just embarassing yourselves.

If it weren't for Poison Idea (RIP), Entombed, Monster Magnet and Motörhead's back catalogue, the world would be a bleak place. Listen to 'Overkill' and 'No Remorse' and live up to it, Lem. **Snaggletooth.**

SHORT 'N' CURLIES!

THE NEW Pearl Jam LP, 'Vs'; lads, you've done us proud – I love it! If anyone slags it off, well, I find you sad people! **M E Graham, Birmingham.**

WHY DO people here in Blighty still listen to American junk (ie, Guns N' Roses), when they can have The Wildhearts? **Dave, Cardiff.**

DISSIDENT

Two decades with Judas Priest! Two evenings with Black Sabbath! Appearances with Pantera and Skid Row! Metal god ROB HALFORD has seen and conquered the Metal world, but has now gone back to basics with his new project, FIGHT! On the eve of Fight's UK live debut, MURRAY ENGLEHEART engages Halford in a war of words!

OL' BLACK leather lungs, Rob Halford, must have had some memorable moments during his near two decade tour of duty with Priest. But chances are, not a great deal of it matters, compared to those two nights in Costa Mesa, California, when he was drafted in to fill Ronnie James Dio's boots in Black Sabbath, at the end of Ozzy Osbourne's 'final' tour.

"It was kind of strange how that came about," Rob says, at his home in Phoenix, Arizona. "When I heard Ozzy and Sabbath were doing these two shows together, I called up Sharon (Osbourne), Ozzy's manager.

"I asked, 'Can I get tickets?'. She said, 'Of course; show up and everything will be ready'.

"Then a couple of days later, she rang up. I said, 'I can't wait to see them'. And she said, "Well, would you like to be *in* the band?"!

Although Rob was anxious not to offend his mate Ronnie James, he jumped in with both feet. As it happened, Sabbath were playing Phoenix a few days later, so on a day off they jammed and picked out a set. Three days after that, it was show time in Costa Mesa.

THE FIRST of the two nights was not without its dramas.

"The first gig it was pitch black onstage, behind the amps and everywhere, and we were all dressed in black – symbolic black leather look, right?

"The intro tape starts and I can't see anybody. I was with Tony, then he disappeared and I thought, 'Christ, he's walked out'!

"So, I walked out and wandered across the stage, doing my kind of walk up to the mike, and I looked around me... and there was nobody there! I was completely by myself!

"I'd mis-cued the intro tape, and they were all somewhere else waiting to go on. So I stood like a prat for like three minutes, while the intro tape went on!"

Rob used the opportunity of the moment to try and calm the waters around his then leave of absence from Priest, by saying that the band would be back. Times, of course, have changed.

"Well, they *will* be back, but they won't be back with me," he chortles quietly, before continuing more seriously. "In fairness, at that time I thought we might have been able to resolve things, but now of course that's a completely unsolvable issue. There's just so much bad blood between us that it's just impossible for us to get back together again.

"I stand by the decision I've made. It's the right thing for me to do. If I'd stayed with Priest, it would have been a lie. I consider

FIGHT (from left): JJ, Brian Tilse, Rob Halford, Scott Travis and Russ Parish – setting out to stretch another area of the Metal arena!

Mian Pic Michael Johansson/Repfoto.

AGGRESSOR!

myself to be about as honest as the next bloke, and there's no way I could stay in a band that I didn't want to stay in, and there's no way I could perform onstage in front of fans that I felt I'd be cheating.

"That, along with other things, went through my head before I made the final move, and it was just unfortunate that it went off in such a distasteful way."

Rob Halford need not worry about feeling he's cheating anyone any more. Fight – his new and mostly very much junior outfit – if their 'War Of Words' album is anything to go by, are a classic working example of that 'godfather and the youngbloods' prescription, that Iggy Pop used so well on the 'Instinct' album and that Vince Neil chose to ignore for his solo outing.

It is Combat Metal reduced to its lowest and most powerful denominator. The real painkiller.

"For me, I feel that it's a record that sets out to try and stretch another area of the Metal arena musically, and show the diverse qualities that this band has got.

"We're really trying to show some of the possibilities within the band, and set people up for the stuff we're going to do over the years together."

IF YOU understood anything of Rob Halford's all-consuming enthusiasm for all things Metallic, you'd know the former Priest High Priest didn't choose his personnel to give himself eternal youth. He doesn't need to catch up on what was going on, because he's usually in the Metal trenches with it.

For example, he's very excited about working with Australian power gonzos Allegiance, whose affairs are handled by his EMAS management organisation ("I think that they're going to be huge in America and the rest of the world – I really do").

No, what Rob Halford has been carrying around in his guts isn't much different to what a young Priest fan might need to release, so why not go for a merger?

As fate would have it, despite receiving tapes from all over the place, Rob found JJ, Fight's bass player, and guitarist Brian Tilse in his Phoenix hometown. JJ was a tattoo artist who'd moved down from Toledo, Ohio, with Brian and his band, Cyanide.

The second guitar player, Russ Parish, Rob linked up with in LA through Paul Gilbert from Mr Big and former Badlands man, Jeff Martin. And of course, drummer Scott Travis defected from Priest with Rob, who has no illusions about their collective strengths.

"From my point of view, having experienced so much over the years, they're going to create a real fire-storm in Metal," he modestly declares.

THE BAND set off the first of its incendiaries with three club shows at The Mason Jar in Phoenix, in late July.

Acutely aware of bootleggers, fans were 'padded down' when they entered, to make sure no one had recording devices.

"The band had never played live in public, so we were shitting ourselves before we went out, but it went incredibly well. We hung out afterwards, and signed stuff and talked and everything, and it was very, very positive.

"Everybody was really pumped and primed about the band's music. The great thing is that when it's live, it takes on a different colour than from the production of the record. It's extremely Hardcore, played live. We don't have the ability or need to be subtle about the performance of the tunes.

"The image is not essential any more, particularly with this generation of Metal musicians. It's not about how many amps or how much smoke you've got, or the fire bombs you can let off. It's about the real music, and this band has a 'take it or leave it' approach. We're not trying to be clever or fancy. We're just going out there and playing our balls off."

> *"If I'd stayed with Priest, it would have been a lie. There's no way I could perform onstage in front of fans that I felt I'd be cheating..."*
> *– ROB HALFORD*

It's very likely there will be Priest songs in Fight's live sets.

"I'm not going to disown the millions of Priest fans around, who I'm assuming a percentage of which will want to come and see Fight. This band plays Priest tunes in a very different way to Priest, so they take on a different flavour, anyway."

There might be some other surprises in the band's shows. It could be Sabbath, Hendrix or maybe even some Biohazard or Ministry, though Rob reckons nothing is locked in at this stage. Hell, we might even get to hear 'Light Comes Out Of Black', which Rob did with Pantera for the 'Buffy, The Vampire Slayer' soundtrack.

"I've been good mates with Pantera for many years now, and there was nobody else I could think of that could perform it and give it the treatment that Pantera could. They were in Dallas having a few days off from their tour with Skid Row. I caught a plane and went down there.

"We went into the studio and eight to 12 hours later, we finished the song. The movie sucked, but the song was okay!" he chuckles.

> *"We're not trying to be clever or fancy. We're just going out there and playing our balls off..."*
> *– ROB HALFORD*

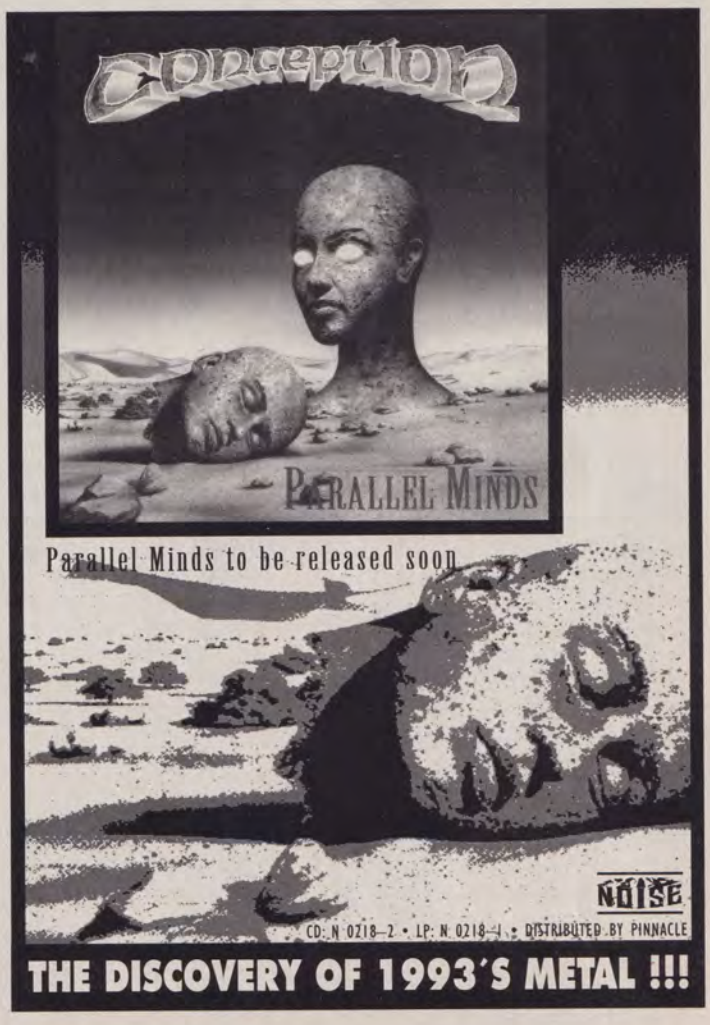
ROB, AS you're probably aware, has been Pantera's special guest on more than one occasion.

"I've jumped onstage with the boys quite a few times now, from Toronto in Canada to Irvine Meadows in Los Angeles. I'm looking forward to them jumping up onstage with me, actually! If Phil (Anselmo) would come and bang his head to one of Fight's songs, that would be a real buzz for me."

Did the reception Rob received from Skid Row, Pantera and their fans validate his abilities in his own mind, when he must have been apprehensive about the future?

"I thought about that some time later. I did this stuff with Pantera, with Skid Row and even with Ugly Kid Joe, and it made me think. It gave me a lot of confidence that I may have been lacking, and it gave me the extra push that I needed to go forward to do this Fight project.

"In all honesty, what people think of me and what I suppose I represent never enters my mind. By my nature, I don't sit at home looking at the Gold and the Platinum albums and go, 'Yeah, I'm Rob Halford'!" he laughs uncomfortably. "That ain't me."



TAKE MY VIRGINITY!

...pleads a teeny-bopper fan of SOUL ASYLUM's DAVE PIRNER – reluctant pin-up star, friend of President Bill Clinton and arguably the greatest songwriter in Rock today! CHRIS WATTS catches up with the band in Germany, to talk about life before and after 'Runaway Train'! Just don't mention Winona Ryder!...

THERE ARE three things that might tell you just how important Soul Asylum have recently become. Least of all, they are staying at the same hotel in Munich as The Scorpions. Secondly, Bon Jovi's legendary and pint-sized ex-manager, Doc McGee, comes over to their table and wants to be everybody's best buddy.

But the most significant thing is that Karl Mueller falls backwards off his chair (twice) and nobody throws the bassist out on his ass. The Hilton staff do not say a word. They just close the bar.

Everybody laughs at Karl. He is stuck. Everybody laughs more. In the midst of such hilarity, Dave Pirner quietly helps Karl to his feet. He is led away to bed without fuss. It is the end of Karl Mueller's precious day off.

There is basically just one golden rule on any Soul Asylum tour. The person who wakes Dave Pirner up in his hotel room before 1pm will first be fired and then killed. Dave likes to sleep.

"Just think of all the situations I'm avoiding," he says in his deep, idle drawl.

There is, however, a whole book of unwritten regulations when you're dealing with the band who have spent the last 15 months on high rotation on MTV. There are growing signs of paranoia within the band's little entourage. Some of them are justified. Some of them are a pain in the butt.

SOUL ASYLUM have enjoyed 10 years of near obscurity. Karl Mueller even kept on his part-time job as a cook in a Minneapolis diner up until last year. There have been six studio records to precede last year's 'Grave Dancer's Union' set; a record which finally catapulted Soul Asylum into the rarified climate of enormo-celebrity. It's all a long way from the early days when Karl used to manage the fledgling garage band.

"We've worked really hard not to present the band as Dave and three hacks. The band is four guys who have been together for a long time..." – KARL MUELLER

"I guess 'manage' might be one word for it," he says. "The money went into an account with my name on it. All 25 bucks of it!"

"Back then," says Dave, "I wouldn't want to go to a club that would let me in! If they actually wanted me at their party, I didn't want to go. Now it's a kick.

"The worst thing people can do is to ask you to play your music. So, wherever they ask us to play, no matter how bizarre, it's fun to see if we can actually rock anywhere! And they're really challenging us these days.

"It's embarrassing to have people going crazy over that song and not really knowing anything from the past. Maybe we should just play 'Runaway Train' 10 times and leave!" – DAVE PIRNER

"The circus that goes along with it is like this weird entity. We accept it with a grain of salt, but sometimes have to fight for our integrity. That stuff is so alienating. There's showbiz and there's art. It's a delicate situation to tamper with."

The bubble has burst around Soul Asylum. No one is particularly enamoured with the 'circus'.

Karl: "We were making music long before anybody had seen our picture. That's the crucial thing. Who we are doesn't really have much to do beyond the music that this band makes."

But Soul Asylum now know that their music is just one contributing factor to their success. The other is Dave Pirner himself.

This enduring, endearing vagrant is taller than you might expect. His dreads are ash-blond, his eyes are flintstone and he has a nose to rival any Alpine ski run.

A young fan in the lobby recognises his face from a German teen magazine and asks for his autograph. He obliges without a word. In Frankfurt there was a tiny girl in the crowd with a huge banner which said: 'Dave, Take My Virginity'!

DAVE PIRNER is the public face of Soul Asylum and no one knows how to handle it. No, the band will not be separated for photographs. They hate having their pictures taken anyway. The interview is conducted under a tight schedule. Dave says he's "sick of everybody f**king watching me".

He is wary of the media for one particular reason. We are told that his romance with actress Winona Ryder is absolutely, definitely *not* to be discussed within earshot of Dave.

He has already been badly burnt by a British photographer, who managed to snap the couple backstage at this year's MTV awards and subsequently syndicated the shot worldwide.

So when drummer Grant Young phones his wife back home from the hotel room, and Dave tells him he's already spoken to his "girly", we keep very quiet indeed.

"We've worked really hard not to present the band as Dave and three hacks," explains Karl. "The band is four guys who have been together for a long time. It would be weird if someone quit. Really hard. Grant's the newest member, and he's been with us for f**king eight-and-a-half years!"

So no one bothers to chase Karl, Grant and guitarist Dan Murphy. No one bothers to ask Dan about his wife, his child, and the antiques shop they run back home in Minneapolis. No one bothers to talk to Grant about his British-born father, now a landscape architect, or his grandfather, a hot-shot cattle farmer out in Iowa.

Instead, everybody ooohs and aahs around Dave Pirner, Soul Asylum's tall stick of a

All Pix Paul Harries

frontman and perhaps the greatest songwriter in Rock today.

"My favourite lyric?" Dave says. "Well, I was pretty damn proud of rhyming 'calendar' with 'salamander'! (*'Throw away your calendar and saddle up your salamander'*, a line from 'Sometime To Return' on 'Hang Time').

"On this record I managed to rhyme 'popsicle with 'possible'. (*'Standing in the sun with a popsicle/Anything is possible'* – 'Without A Trace'). "I had to pat myself on the back for that! God, I was laughing so hard!"

WHEN DAVE Pirner shambles out onstage at Munich's Terminal One club, the screams from the capacity crowd are painful. Little girls faint and wet themselves. Dave looks like he might say something. Instead, Soul Asylum slam into 'Somebody To Shove'. There is instant mayhem.

Yet the majority of this crowd are here for one particular song. 'Runaway Train' has even recently been added to British Airways' in-flight Rock FM selection. Three of the best songs ever written by Pirner ('Gullible's Travels', 'Nice Guys Don't Get Paid' and 'Cartoon') shoot straight over these teen heads. The reaction to 'Runaway Train' makes Dan Murphy laugh uncontrollably.

"It's embarrassing," Dave comments, "to have these people going crazy over that song and not know anything from the past 10 years of my life. Maybe we should just

KONTINUEZ OVER

SOUL ASYLUM (clockwise from top right): Grant Young, Dave Pirner, Karl Mueller and Dan Murphy

'RUNAWAY...' SUCCESS!

CHRIS WATTS gives the background on the single that broke SOUL ASYLUM in the US – 'RUNAWAY TRAIN'!

DAVE PIRNER wrote a song about the homeless on an old acoustic guitar. At the time, it was simply ear-marked as a string-tugging rollercoaster of pain and hope.

'How on earth did I get so jaded, life's mystery seems so faded/I can go where no one else can go, I know what no one else knows/Here I am just drowning in the rain with a ticket for a Runaway Train...'

The subject matter was not lost on Tony Kay, a director of America's National Missing Person's charity and "something of a mover and shaker". Soul Asylum's high profile was also not lost on Kay. He figured young runaway teenagers would be more inclined to listen to Dave Pirner than any authority figure. Through his contacts on the college circuit, Kay approached the band in the hope of securing 'Runaway Train' as a song to promote the National Missing Person's Day throughout the US. This is a massive national TV awareness project, aimed specifically at locating the hundreds of thousands of American runaways. Sony Music compare it with Comic Relief and similar appeals in the UK. Soul Asylum agreed to Kay's request, and released 'Runaway Train' to coincide with last year's NMPD. The harrowing video was also used to target specific runaways, whom the agency considered to be priority cases. When Sony Music saw the video, they admitted to being "stunned. We watched it in total silence". Sony approached the Missing Person's Bureau – a registered UK charity instigated by Mary Astbury and a pet concern of Queen-Designate Diana – who agreed to use the video to target nine teenage runaways. 'Runaway Train' was already being aired on high rotation, and was in the ideal position to reach hundreds of missing children. Since the video was aired in the Spring of this year, one of the nine children has been reunited with her family, and two others are currently in direct contact. 'Runaway Train' (which is re-released on November 1) was not a charity single in the UK. In the words of Soul Asylum's press officer, "we didn't want it to be tacky". In the States, where 'Runaway Train' enjoyed considerable success as a single, all proceeds have been donated to Tony Kay's National Missing Person's Agency.

SOUL ASYLUM

play 'Runaway Train' 10 times and then leave!"

Karl: "It's interesting. We play a lot of older songs because we love them, and that's why they're still in the set. You can see people thinking maybe the old stuff is new stuff, stuff for our next record! Some of those songs are, like, six years old!"

TWO YEARS ago, Soul Asylum knew they had to break free from their old record label, to sample some of this adulation they reckoned they deserved. The split with A&M wasn't, according to Karl, "particularly clean!".

Sometimes you get the impression that this adulation is not particularly what the band had in mind anyway.

But Soul Asylum, finally, have friends in high places. Bill Clinton likes Soul Asylum.

So when Karl got a phone call with an offer to play the White House, he thought: "Yeah, *right*!".

It wasn't a hoax. Bill's kid, 13-year-old Chelsea, apparently grooves away to 'Runaway Train' in her Presidential bedroom. They were asked to play a brief, unpaid (!) gig on the White House lawn to launch Clinton's National Service Act, a programme designed to boost his administration's policy of 'Education For All'. Soul Asylum got to see the Oval Office and everything.

"It really is oval, too!" says Karl. "And they've got some really great telephones!"

What did the White House smell like?

"I don't remember one particular odour," says Dave. "It was a clean smell – real clean. I remember having this enormous feeling of, 'What the f**k am I doing here?'!

"Chelsea had soccer practise or something. On the day of the gig (10.15am) she had to be in school. But we had the chance to play a couple of things ('Black Gold' and 'Without A Trace'), which was fun.

"It was like preaching to the people who always preach!

"You never know. The new boys might be as bad as the old boys and make us all look bad. At this point we have to give him (Clinton) a chance."

Would you do it again?

Karl: "I don't think that would happen!"

Dave Pirner – a man who admits to spending his free time "trying to make my life as complicated as possible!" – grins and farts loudly.

"F**k it! We're nothing special. It doesn't take a special person to do what we do. Every now and then you have to consider that it's the only thing that ever got us anywhere. This is our lot in life. Everybody gets sick of their lot in life. But I never get sick of the shows we play.

DAVE PIRNER: the only man to ever get away with rhyming 'calendar' with 'salamander'!

"We're just four guys who happened to pick up instruments. 12-and-a-half years later, we're still here."

And Soul Asylum head off early to catch the baseball on TV.

Big deal.

DRIVE, SHE SAID
EXCELERATOR
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LEGS DIAMOND
THE WISH
COMPACT DISC
CDMFN 152

Music For Nations

KERRANG!

AEROSMITH

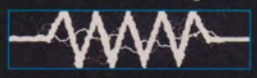
LIVE IN THE UK! AN AERO-TASTIC EIGHT-PAGE PULL-OUT!

WIN AERO-SWAG!
See page 38!

Pic Steve Shcofield

LIVIN' ON THE EDGE!

AEROSMITH, VAI



The Arena, Sheffield
Thursday, October 21

STEVE VAI is a good guitar player. He knows it, and he likes us to know that he knows! And despite the fact that this Vai thing is being touted as a legitimate band, he's the guy all eyes are upon, regardless of the efforts of his young, new discovery; singer Devin Townsend – a Phil Anselmo clone from a distance.

Townsend screams blue murder and leaps around like a lunatic, as Vai perform material from the 'Sex And Religion' album. But after a freeform excursion, courtesy of Mr Vai – tastefully dressed in flame red shirt and black velvet loon pants – the band, with Devin in studious guitar-playing supporting role, quit while they're ahead. And whereas Mr Big, unable to do these initial UK dates due to Japanese touring commitments, seem to be the people's choice for this support slot, Vai are recipients of some well-deserved applause.

Jungle drums blare out of the PA and the stage is a mass of green lights to celebrate the imminent arrival of the main event. Mysteron-like rings dart across the stage, as Aerosmith assemble behind a circular curtain – draped around just about where Joey Kramer's drum platform is. Suddenly, the curtain comes away, and they they are: the 'Smiths!

Steven Tyler, in rock 'n' roll Mad Hatter guise, in top hat, shades and chiffon tails leads his troops into 'Eat The Rich'. Tyler is still Mr Spectacular and *the* focal point. Back in '89, if it hadn't been for the cat in the hat, I would have been bored shitless watching them at Wembley; the band being woefully average. Not tonight. They're on fire and, as a whole, more animated; even Brad Whitford!

Rollin' right into 'Toys In The Attic', Aerosmith then let Joey Kramer tub thump the introduction to the tit-bouncin' 'Love In An Elevator', before Joe Perry finds himself bathed in a blue-lit dream, as he drags out the riff to 'Back In The Saddle', by now making the front rows look like demented space-hoppers joining Tyler in his own (Boston) tea party. In actual fact, Aerosmith are cranking it out with such force that you can barely hear the audience join in the chorus upon Tyler's invitation.

'Fever', a slab of old-ish style rock 'n' roll, is the second song to be lifted from the 'Get A Grip' album, but it's nothing compared to a ripping version of 'Draw The Line' and the first ballad of the evening – 'What It Takes'. Back at the height of its popularity in the spring of 1990, you could hear this song on any US radio station at any given time. Much like the woman in the song, it was enough to drive you crazy, yet Tyler comments: "I still love that woman. Know what I mean?"

Yes. Exactly. Joe Perry now allows himself his first indulgence of the evening with some Blues shapes, before joining his colleagues for the instantly average 'Shut Up And Dance', which – unlike the recent single, 'Cryin' ', aired a little later – doesn't bear the hallmark of a great Aerosmith song. And, rather alarmingly, Joe 'F**kin' ' Perry, having addressed the crowd to introduce his solo spot of sorts, opts for a lengthier taste of the Blues with 'Stop Messin' Around' instead of the wackier 'Walk On Down'.

Still, who cares when things are put back on an even keel with 'Rats In The Cellar' and, in an array of purple lights, 'Janie's Got A Gun', 'Dude (Looks Like A Lady), 'Dream On' and 'Walk This Way' – the set closer, where a blonde attempts to push her ample cleavage into Tyler's face when he runs to the edge of the walkway.

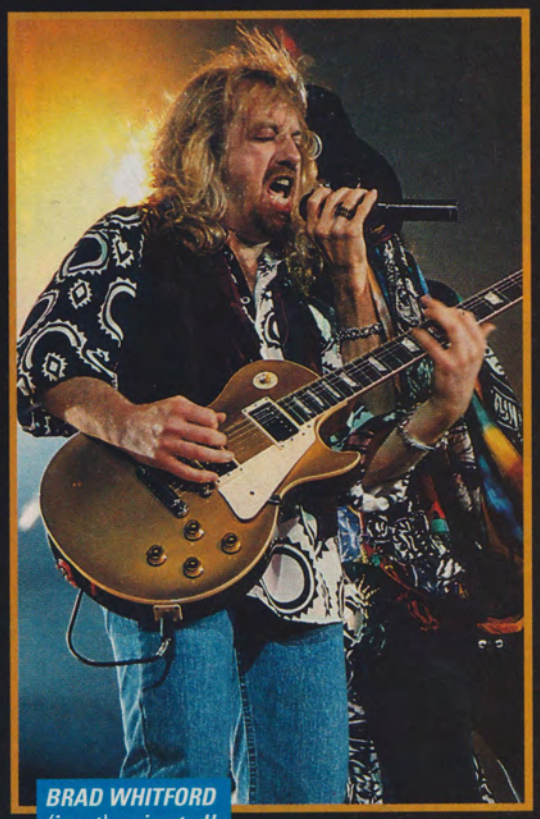
The encore is to some a paltry two songs deep, but when it's 'Sweet Emotion' following 'Livin' On The Edge', you tend not to care. Excellent!

DAVE REYNOLDS

Pix Steve Schofield

KERRANG!

AEROSMITH



BRAD WHITFORD (inset): animated! STEVEN TYLER (main pic): a cool cat in a hat!

Pix Ross Halfin

KERRANG!
AEROSMITH
JOE PERRY

Pic Steve Scholfield

KERRANG!
AEROSMITH
STEVEN TYLER

KOMPETITION KORNER

WIN FAB AERO-SWAG!

AS THE 'Smiths complete the first leg of their UK tour, we've managed to get our mitts on some ace swag to sling yer way!

Yep, we've got 20 copies of the ultra-rare 'Gripping Stuff' CD, which features 15 tracks from the band's last four studio albums (including their latest opus, 'Get A Grip'). Needless to say, you can't buy 'Gripping Stuff' in the shops!

Plus, there's 20 triff 'Get A Grip' tour T-shirts, 20 Aerosmith pins and, if that wasn't enough, it all comes in a smashing 'Get A Grip' carrier bag!

To stand a Mars Bar-in-Hell's chance of winning one of these choice sets, simply answer the following question:

What was the first album Aerosmith recorded following the reformation of their classic original line-up?

Then call:

0839 401331

Leave your answer, your name and your address after the bleep!

He's been driven beyond the realms of despair by the constant mockery of his Wigan accent! He used to play drums in a band modelled on Faster Pussycat! And thank the Lord – he loves Rugby League instead of football! But will MIKE 'Northern Boy' PEAKE love this week's motley collection of 45s as much? Only time will tell...

SPORE 'Fear God' (Taang!)

WE SHOULD indeed fear God, lest we all burn in Hell. But perhaps a fate even worse than that would be to listen to this appalling release again. It tries to be politically incorrect, frightening and noisy all at the same time, succeeding solely in the latter – and only then when the volume's turned up.

AEROSMITH 'Cryin' ' (Geffen)

SAVAGELY REVIEWED by Chris Watts last week, this makes a sheepish return waving the white flag and handing over a peace-offering of 'Walk On Down', 'Love In An Elevator' and Janie's Got A Gun' as bonus tracks (yep, that's different to the CD single released *last* week). That's all well and good, but we've all got them anyway.

Aerosmith is actually a clever anagram of 'to arse him' – which has no significance whatsoever, but is well worth a mention.

SONS OF THE SHAKING EARTH 'Cut Me Down' (Baghdad Radio)

"WHAT THE f**k's this?" begs angelic *K!* Reviews Ed Mrs Slowcome, unkindly.

It is, in fact, Sons Of The Shaking Earth, from Scotland (Holy Moly!), and is perhaps the best thing we've heard so far (which isn't saying all that much)...

ZEZOZOSE 'The Murder EP' (Record Time Records)

IT'S DIFFICULT not to remark on such a crap band name as this (see?), which may do Zezozose some good in the long run. There's piss-all chance that their music will...

AIR SUPPLY 'Goodbye' (Giant)

IT WAS a moment to be savoured forever. *Kerrang!* production man Jon Moore started chatting up the broom-cupboard. Art Editor Jason 'Rebel' Taylor turned into a gibbering slushy mess. Editor Phil Alexander, uh, wasn't in the office at the time, and Death dealer Jason Arnopp was just a broken man.

We may take the piss, but the piano on this mutha is a Parceline delivery straight from Heaven.

Shag, anyone?

BRYAN ADAMS 'Please Forgive Me' (A&M)

'STILL FEELS like the first night together', croons Bry, but what does he mean, exactly. All over in two minutes? Sloppy, trickly and running down the thigh? No, he means that everything's still luvverly, cushty and incredibly, well... right, y'know?

Who he's referring to in this sickly little ditty is anybody's guess. His Missus? His Dad? His little doggie who's on the sleeve of the single? Actually, Bry means no one in particular; he loves us all. And Bry, we love you too.

DIE KRUPPS 'Fatherland' (Rough Trade)

DIE KRUPPS actually translates as Depeche Mode, which in turn translates as feeble Industrio-Dance music. This does for music what iodine does for an erect penis.

67 'Gadget' (Southern)

IF A record were judged on production value alone, 67's 'Gadget' would sink like lead shit. But because records *aren't* judged on production value alone – and it was a ludicrous thing to suggest in the first place – this is a fine, fine ditty.

Extremely raw (like a laundry-woman's knuckles), this is a spiky, garage-born splatter platter of power Punk. Or something like that.

JELLO BIAFRA AND MOJO NIXON 'Will The Foetus Be Aborted?' (Alternative Tentacles)

OH SHIT, no. Bring on the locusts, bring the plague, but do NOT give us Jello Biafra's 'Country' project. I'd rather eat spiders. And so would you.

MINAS TIRITH 'Mythology' (AR)

MINAS TIRITH win some kudos by having the most ridiculous name since Cirith Ungol, but their dodgy, Thrashy, Doomy, Take That-y brand of Metal is just too weird for its own good.

Still, in case you wanted to know, it's available by mail order for $9 – or 50 NOK to you, guv'nor – from: *Ronny, Smedmoen, 2150 Arnes, Norway*.

But sweet mercy, you can have mine for a quid.

PEARL JAM 'Go' (Epic)

PEARL JAM have employed various tactics to ensure this single is ineligible for inclusion in the Singles charts. A wince-inducing scenario. They are a brilliant band, this is a fine single and Pearl Jam know it.

So let's cut the theatrics and stop dicking around, eh?

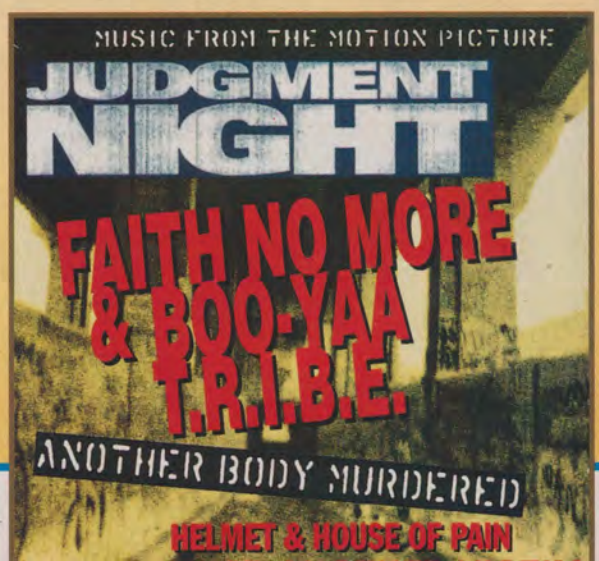
SINGLES OF THE WEEK

DUB WAR 'Respected' (Words Of Warning)

AN OPENING riff that's almost exactly the same as Paw's 'Hard Pig' makes for endless amusement, but also gives Dub War at least a little merit, musically. Cos it's a *great* riff. This is kind of like Senser, and nearly marvellous because of it. Rock/Rap with a teensy bit of Dance, this is big, brash and altogether quite beautiful.

FAITH NO MORE AND THE BOO-YAA T.R.I.B.E. 'Another Body Murdered' (Epic)

THERE ARE few Rap/Hip Hop bands that it's cool for Metal fans to like, so what better a way of bridging the gap than by splicing together the giants of the two genres? 'Course it's a friggin' con – but almost excusable when a song as nifty and aggressive as this comes out. Mind you, if you're thinking of the buying the 'Judgment Night' compilation (from which this is taken) for its Metal content, you may be disappointed...



70 MILLION ZEP FANS CAN'T BE WRONG!

Sex! Drugs! And, yeah, Rock 'n' roll! LED ZEPPELIN did it all! 25 years after their inception, they remain the greatest Hard Rock band of all time. They sold over 70 million albums worldwide and remain role models for everyone – from the likes of GUNS N' ROSES and PEARL JAM, to METALLICA and HELMET and beyond!

As they release a 10-CD set, containing their entire recorded output, KERRANG! serves up another world exclusive! In a rare interview, Zep prime movers JIMMY PAGE and ROBERT PLANT talk candidly to PAUL ELLIOTT and STEFFAN CHIRAZI about the band's 12 years at the top, the myths, the magic and their demise in 1980, following the tragic death of drummer JOHN BONHAM!

THE ZEPPELIN LIFTS OFF

25 years ago, Led Zeppelin form in London. The quartet – guitarist Jimmy Page, vocalist Robert Plant, drummer John Bonham and bassist John Paul Jones – release their debut album a year later.

Jimmy: "When I was with The Yardbirds, we did a tour with The Rolling Stones top of the bill, The Yardbirds, Ike And Tina Turner and Peter Jay And The Jaywalkers.

"Terry Reid sang for The Jaywalkers, and he was terrific; he had a Steve Marriott approach, but by the time I got hold of him he'd just signed up with Mickie Most. But he actually recommended Robert."

Robert: "Terry didn't want the gig, so he told me about it and I was in. I remember being absolutely petrified during the making of that first album; out of my depth.

"I was surrounded by so much power and skill, and it was the first time in my life that I hadn't been running the show, so it was really frightening. I was only 19 when I made that album."

Jimmy: "I could see that Robert had an incredible range, it just needed some tailoring. It was easy working with him. He also improvised with his vocals quite easily and naturally.

"Jonesy I used to know from session days. I didn't hang out with him, but we were aware of each other.

"Bonzo was recommended by Robert and was exactly the type of powerful drummer that I was thinking of. Once I heard Bonzo I thought, 'F**k, I haven't heard anyone like *this*'.

"Without John Bonham, there was no real reason to carry on. There was no one else who could do the job..." – ROBERT PLANT

KONTINUEZ OVER

LED ZEPPELIN: Jimmy Page (left) and Robert Plant rock 'n' roll!

Pix Retna

LED ZEPPELIN

WHOLE LOTTA LOVE!

The stars love Zep! Here they talk about the band that changed their lives!

ROBERT PLANT (left) and Jimmy Page: Plant thinks up his next Shakespearian chat-up line...

BRET MICHAELS (POISON)

" 'Led Zeppelin II' was one of the first albums I ever bought. I was very young when I got it, and until that point I hadn't been exposed to what you'd call Heavy Metal.

"After I got that album I became a total Zep-head. I bought everything with Zeppelin on it, books, posters, shirts...

"I didn't get their lyrics first, it was more their sound, their rhythms, the sound of the guitar. Once I got into 'Led Zeppelin IV', that's when I started getting into the lyrics.

"Robert Plant, when I was growing up, was the first ultimate Rock star. After him came Steven Tyler, Paul Stanley and even to me Mick Jagger, because Plant did it for me before anyone.

"I never got to see them live, so seeing the movie 'The Song Remains The Same' had a big effect on me. For that reason, I hold it very close to me. Their US tours always seemed strange; a few nights at Madison Square Gardens, maybe some shows in Philadelphia, then they'd go West, and that was about it. I never knew of a lengthy Zeppelin tour.

"They took elements of the Blues, of Heavy Metal, and did things with them that no one else had done before. They were, without a doubt, pace-setters.

Favourite album: 'The Song Remains The Same'. Tracks: 'Dancing Days', 'Misty Mountain Hop', 'Heartbreaker', 'Living Loving Maid (She's Just A Woman)', 'Custard Pie'.

JIM MARTIN (FAITH NO MORE)

"The first eight-track tape my brother ever bought was 'Houses Of The Holy', so that was the album through which I first entered the Led Zeppelin world. It was early so far as my exposure to Rock music was concerned, so that was a major factor in my liking them so much.

"Their sound seemed so mysterious, haunting... I don't know why it struck me that way. Page was playing huge, wild guitar, which was great! It was kinda sloppy, but he could pretty much just do stuff that didn't have anything to do with anything, but it always seemed to work out just great. It was more of a musical thing than a lyrical one, but

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"On 'Good Times, Bad Times' (lead-off track on both the debut album and the newly-released 'Boxed Set 2' anthology), the single bass pattern on that is absolutely phenomenal.

"He was certainly the loudest drummer I've ever worked with. And it wasn't a full-on smash from above the head; it was wrists, and from the way he hit the drums, we were immediately upgrading our amplifiers!

"He had so much power, and his invention too was incredible. He was *the* drummer, let's face it!

"The minute we did the famous first rehearsal in a small room, it was obvious that it just *had* to continue. It was so exciting, it was incredible. That's not bad; one number and you know, no ifs or buts. The number was 'Train Kept A-Rollin' '."

SQUEEZE MY LEMON...

ROBERT PLANT was Rock's ultimate sex god. 'The Lemon Song' (also included on 'Boxed Set 2') is his most celebrated come-on.

Jimmy: "When we needed lyrics for the first album, I saw him chatting up birds and said, 'Come on Robert, don't give all the chicks the lines, put them down on paper!'. Simple as that! Let's have all these Shakespearian lines in the songs!"

Robert: "Sex god? Well, everybody has a turn at it now and again don't they? In the pub, in the bus queue; wherever. I just happened to have a longer term than most, but now it's someone else's go.

"You have to remember that music and sex are interlinked. It wasn't even a case of *enjoying* being a sex god. It was just entertainment."

'STAIRWAY TO HEAVEN'

THE ULTIMATE Rock epic.

Robert: "There are a million things to say about 'Stairway To Heaven', although it wasn't considered to be a big deal at the time. It was just another part of what we were doing."

Jimmy: "Because Bonzo was so powerful, I would often leave the verses simple and bring him in on choruses – rather than have him playing really lightly – but I wanted to make a far more profound piece of music.

"This was before we got anywhere near the lyrics. I wanted to start off with the acoustic and take it through all these different colours, coming up to a fanfare for the solo and a crescendo.

"It was *meant* to speed up; musicians aren't supposed to speed up, they're supposed to be able to keep a good groove or tempo, but the whole idea was that this song was gonna break the rules in every respect.

"I'd pieced it together from different bits of work that I'd been doing at home on acoustic. When we ran it through, the only bit we had trouble with was what I

RAKE IT IN!

Five nice little Zeppelin earners!

1 In establishing a ratio of 90 per cent for the artist and 10 per cent for the promoter, Zeppelin manager Peter Grant revolutionised Rock business practice!

2 On April 30, 1977, Zeppelin broke their own record for a single act attendance, when they drew 76,229 at Detroit's Pontiac Silverdome. The show grossed $792,000!

3 In 1979, the release of the band's last studio album, 'In Through The Out Door', spurred an additional one million sales of Zeppelin back catalogue albums, with each of the band's nine LPs reappearing amid Billboard's top 200!

4 Also in 1979, on August 4 and 11, a total of 300,000 people witnessed Led Zeppelin's final UK shows!

5 Led Zeppelin have sold in excess of 70 million albums worldwide!

call the fanfare bit, into the solo.

"Bonzo had trouble working that out; crikey! It didn't take *that* long, but normally he was really immediate. As we ran through it, Robert was sitting there musing and writing, and when we ran it through with him singing, he actually came up with 80 per cent of the lyrics there and then; *inspired* lyrics."

THE LEGENDARY FOURTH ALBUM

ALTERNATELY DUBBED 'Four Symbols', or simply 'Led Zeppelin', the group's fourth album (made in 1971) is their most complete, most acclaimed and most successful. American sales exceed 10 million. Tracks like 'Black Dog', 'Rock And Roll', 'When The Levee Breaks' and, of course, 'Stairway To Heaven', are not merely Zeppelin classics; they are Rock milestones.

Jimmy: "Once that album was completed and mixed, I knew it was really good; really substantial. We actually went on the road in America before the manufacturing process was completed, and somebody at Atlantic Records said, 'This is professional suicide for a band to tour without an album'. In retrospect that's rather amusing!

"During that tour, we were doing 'Stairway...'. I bought the double-neck to do 'Stairway...', because there's no other way to do it. I remember we included it when we did the Forum in Los Angeles, and you know what it's like when you see a band in concert and they put in something you don't know. It's sometimes difficult to get a grasp of it.

"But we did 'Stairway...', and at the end of it we received a standing ovation – and these people had never heard the number before.

"I knew there and then that the song was as good as I thought it was; it had translated even in the live situation."

Robert: "I think the fourth album was a great blend of musical ability and really cool writing, which developed and just became so powerful within us.

"For one reason or another, the combination of souls and chemistry meant we could do things quite rapidly. We didn't know if these things were *good*, we just put our minds to it and things came very naturally."

'HAMMER OF THE GODS'

STEPHEN DAVIS' sensationalist biography of Led Zeppelin angered its subjects with lurid tales of rock 'n' roll excess, drugs, groupies, hotel wrecking and so on. Former Zeppelin tour manager Richard Cole also penned a controversial exposé on the band.

Jimmy: "Did I expect that somebody would break ranks and destroy confidence? Yes, I suppose I expected it to come, although I didn't expect it to come from Richard Cole.

"The thing that the remaining band members felt was that the whole humour of our life on the road had become really sordid, but that was nothing compared to the way his second book portrayed things. Don't bother with it; it's a tissue of lies and it's totally incorrect."

Robert: "It was never anybody else's business what I did with my body. If I wanted to go out and share it with someone, then that was *my* business. Most fans just talk about the music. The rest of it is all just a bunch of comments from people who blew things out of all proportion.

> ***"I think the glory of Led Zeppelin is safely preserved. It's all there, it's beautiful, but you don't drag it around the world for somebody else's benefit..."***
> ***– ROBERT PLANT***

"Whatever the bloke said in 'Hammer Of The Gods', a lot of it is bullshit. Like he *knows* us? He's made a lot of money creating this legend, and I just hope that when I see him he shows me all the receipts for those donations to charities he's made!

"Ahh, maybe he just won the tickets to do the job, I dunno. I think he's offensive. I can't believe such a load of old bollocks can be so intriguing for people."

JIMMY PAGE: Robert Plant was his second choice singer!

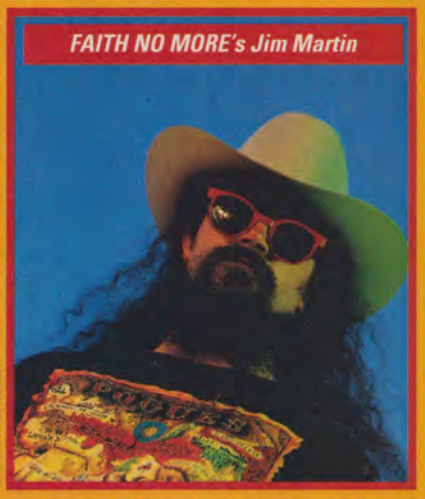
THE DEATH OF JOHN BONHAM – THE DEATH OF LED ZEPPELIN

THE BIGGEST Rock band in the world broke up in 1980 soon after the drink-related death of drummer and archetypal rock 'n' roll wildman John Bonham.

Robert: "John embodied a lot of the innocence and vulnerability in the band. He and I met in a band called the Crawling King Snakes. He and I experienced many of the same things together. But he didn't make it through."

Jimmy: "Sure he was a wildman, but he wasn't a 24-hour theatre every day

KONTINUEZ OVER



FAITH NO MORE's Jim Martin

Pic Mark Leialoha

Plant's voice was very important to the sound.

"I tried to see 'em, in 1977 at the Oakland Coliseum with my brother Ralph and Paddy McColl. We couldn't get tickets, but we went up there anyway, just trying to find some. Nobody anywhere had any tickets, not even the touts!

"The reason they were so huge was that they were mysterious and big beyond belief. No one's come through and done it like they did, both musically and otherwise. They were the first guys to make the band the controlling factor, and they pretty much did it their way."

Favourite album: 'Houses Of The Holy'. Tracks: 'Bron-Yr-Aur', 'Black Mountain Side', 'The Song Remains The Same', 'The Rover', 'Achilles Last Stand'."

LEMMY (MOTÖRHEAD)

"First time I heard Led Zeppelin was just after I heard 'Truth', by Jeff Beck. These were very good days! Led Zeppelin was an awesome beast. You had to be there, I guess; you can never adequately describe a time that's gone.

"I saw them at the Lyceum, early on. Jimmy – spastic elastic, bending, sliding, moving, wailing, smiling! Percy – spread-legged, arrogant, baying, howling! John Paul – sneaky, excellent, tasty, above reproach. Bonzo – he did his solo with his hands! No sticks! I got up off my girlfriend to see what was happening – I mean, this was *important*!

"Them, and Jimi, Morrison, Beck, Neil Young, Crosby, Stills, Nash, Creedence, Byrds, Beatles, Love, Airplane, The Move, Floyd... all in the same two years! Thunder and lightning was breakfast in those days, my friends. In those days, we all rocked like shit.

"Social 'mores' have almost strangled rock 'n' roll. We could do with a few more Led Zeppelins, and a few less one-video-hit wonders. If I could be younger at the cost of my memories of those days, I would not be made younger!"

KONTINUEZ OVER

LED ZEPPELIN

STEVE HARRIS (IRON MAIDEN)

"Zeppelin are one of my favourite bands. First time I heard 'em I thought, 'F**kin' hell, what's this? It's brilliant!'. That was the second album, and I've got every album since.

"What a band. Pure class. Page is a fantastic songwriter. When you think of some of the songs he and Plant have written, it's just unbelievable; the standard of songwriting is amazing. Zeppelin were godlike, really."

Favourite album: 'Led Zeppelin III'. Tracks: 'Gallows Pole', 'Achilles Last Stand', 'Battle Of Evermore'.

BRYAN ADAMS

"You're 14, you hear 'Whole Lotta Love', you lose your mind! That's it, period. Even today, if you hear that song, it's undeniable. 'Good Times, Bad Times' was probably the first thing I heard by Zeppelin, and the first album I went out and bought was 'Led Zeppelin II'.

"I bought every single record that Zeppelin put out, and I saw them a coupla times when they played Vancouver. The fourth album is the perfect party record. You'd put that on and wake up at four in the morning and it'd still be on the turntable, clicking! It just played all night. To me, *real* Rock is Zeppelin and Deep Purple."

Favourite album: 'Led Zeppelin IV'. Tracks: 'Communication Breakdown', 'Black Dog'.

RICHIE SAMBORA (BON JOVI)

"Led Zeppelin's recordings are classic. No other band better defined Heavy Metal and Blues. Jimmy Page is one of my favourite guitar players, and was a tremendous influence on me.

"John Bonham was an amazing drummer. My favourite Led Zeppelin album is 'Led Zeppelin I'. I loved everything that they ever did, so it's hard to cite just three favourite tracks!"

RONNIE JAMES DIO

"As unusual as it may seem coming from a singer's viewpoint, my most enduring memory of Led Zeppelin will always be the drum sound and talent of John Bonham. His power and ideas were always for me the strength around which the band were able to create such incredible songs and images.

"Individually, they were all astounding, and certainly as a band they opened doors for all of us that could never be closed again. Led Zeppelin were and are the best of the best."

Favourite album: 'Led Zeppelin I'. Tracks: 'Whole Lotta Love', 'Stairway To Heaven', 'Black Dog'.

like Keith Moon (deceased drummer for Zeppelin's contemporaries, The Who). Bonzo certainly had a love of life. We thought we were all immortal, so it didn't occur to any of us that anyone might not be there tomorrow."

Robert: "Without John Bonham, there was no real reason to carry on. There was no one else who could do the job. No matter how much you looked, it would have been this f**king clichéd session drummer from out of nowhere, or from out of somewhere quite obvious. It's like The Who with that geezer, that session bloke – it ain't right."

Jimmy: "Anyone who's listened to 'The Song Remains The Same' or the bootlegs can hear the change in the numbers once they were worked on in the live set.

"We'd work on them during a tour, every night. And it would have been totally abhorrent to tell a new drummer, 'Learn this part of the improvisation we did here'. The whole concept would have been totally impossible.

"There was a possibility that the remaining three writers could have continued doing something – not as Led Zeppelin – but I suppose that ended once Robert embarked on his solo career."

> ***"When we were out there, there were no rules. You didn't know if you were gonna be bigger than Pearl Jam or Guns N' Roses – nobody gave a flying f**k. You did what you did..."***
> ***– ROBERT PLANT***

THE BIGGEST BAND IN THE WORLD

LED ZEPPELIN broke numerous records for album sales and concert attendances when they reigned supreme in the '70s. The biggest band in the world, they were even granted an audience with the King Of Rock 'N' Roll, Elvis Presley!

Robert: "There wasn't anything *bigger*, because The Beatles didn't tour when they were big, plus they were playing to a much younger audience which was more Pop-oriented.

"When we were out there, there were no rules. You didn't know if you were gonna be bigger than Pearl Jam or Guns N' Roses – nobody gave a flying f**k. You did what you did.

"Of course, you lived a different life to a window cleaner, and that has an effect on simple-minded people. You can see that happening all around you now.

"Singers, particularly, seem to think that they're larger than life and more important than the law of the land. It's okay if you've got something to say, but when you're just a f**king clown it's a bit sad, really."

Jimmy: "Of course, it was incredible meeting Elvis, because he was one of *the* heroes. We were ushered into this room, and in comes Elvis. Everyone was shuffling around, pretty nervous. He was incredible, a real gentleman."

THE REFORMATION

PLANT, PAGE and Jones regrouped briefly during the '80s, for Live Aid and for the wedding of Bonzo's son Jason, but a full-scale reunion has not happened – despite persistent rumours.

Jimmy: "When the four-CD box-set came out, we all had a year off. Robert had put his band on hold until the next year. I had nothing in the pipeline, Jonesy was keen to do it, Robert's manager thought that he was going to do it...

"We had a meeting in Robert's manager's office, and for some unknown reason he wasn't keen on Jason.

"Jonesy was. I suggested Simon Phillips, although I would have preferred Jason too. Robert nominated a drummer, and we thought, 'Well, great, at least he's considering it'.

"So, Jonesy and I left the meeting to get a video with this drummer in it, having one each so we could call each other and compare notes. But by the following day, Robert didn't want to do it anyway.

"If it wasn't gonna happen then, when it was wide open for us to work together, then I can't see that it's gonna happen. The box-set was out, nobody was doing anything; it seemed to be the logical step for everybody apart from Robert, who felt that it was gonna harm his solo career. That's his decision. So that's it.

"Some people say, 'Oh, they should never reform', but if the songs *were* going to be done, who's gonna do it better? It's obviously the three founder members."

Robert: "I think the glory of Led Zeppelin is safely preserved. It's all

SMASH IT UP!

Five hotels whose hospitality was rigorously abused by Zeppelin!

1 The Continental Hyatt House, Los Angeles. Renamed the Riot House during any Zeppelin stay. Bonzo and Richard Cole reportedly rode motorcycles through the hotel's corridors!

2 Edgewater Inn, Seattle. Scene of the infamous mudshark incident, where Zeppelin roadies are alleged to have used a fish as a sex-toy on a willing groupie!

3 Royal Orleans Hotel, New Orleans. Immortalised on the Zeppelin track 'Royal Orleans' ('Presence', 1976).

4 Drake Hotel, New York. Scene of the mysterious robbery of $203,000 from the hotel safe deposit box during Zeppelin's stint at Madison Square Garden in July 1973!

5 Plaza Hotel, New York. Patronized on the band's 1975 tour, this hotel demanded a $10,000 advance against damages before the band had even checked in!

there, it's beautiful, but you don't drag it around the world for somebody else's benefit."

THE LEGACY

LED ZEPPELIN remain the greatest and most influential Heavy Rock band of them all. From Guns N' Roses to Pearl Jam, Zeppelin's influence is readily apparent in today's Rock music.

Robert: "Wouldn't it be nice if everybody liked what they liked because they *liked* it?! I think England in particular has fallen to taste-fascism.

"When Jimmy and I used to go to watch The Damned in the '70s, they were brilliant, yet our mere presence infuriated the Punks. And The Damned had taken as much from us as anyone, as we went on to do from them, and so on.

"Musicians wanna be good. You can do the whole gobbing-in-the-air bit, but the thing is, people wanna play well. When Jimmy and I started working together, we had a different attitude about everything. The whole consciousness of Zeppelin was very special.

> ***"When we needed lyrics for the first album, I saw Robert chatting up birds and said, 'Don't give all the chicks the lines, put them down on paper!'. Simple as that!"***
> ***– JIMMY PAGE***

"At the time, we didn't take pride in the fact that we were worldwide voyeurs. But when we ended up in the brothels of Bangkok or on the street corners of India during the blackout times – when the Civil Defence were preparing for war with Pakistan – and we were stuck in some doorway in a totally blacked-out Bombay, surreptitiously recording street musicians with a microphone down my sleeve, it shows that we were always looking, always learning.

"Incidentally, I've still got the tapes of that stuff. They didn't manage to bootleg *that*!

"The four people in Led Zeppelin were a unique combination. It's as simple as that. That whole uniqueness developed through the personal chemistry, be it conflict or ego. But we didn't search for it, which was probably the key to it all."

Jimmy: "When I put the four-CD set together, it was so evident what a great textbook that was, so I'm not going to get pissed off about bands leaning on the idea of something; crikey, we *all* did that. *Everybody's* done that.

"We've been inspired by Blues, and any kid brought up since the '70s couldn't have failed to have been touched by what Zeppelin were doing, especially if they leaned towards rock 'n' roll."

SLAG 'EM OFF!

The things they said about Led Zeppelin!

1 "There does seem to be a definite need for this group to cut down on the volume..." – *Melody Maker*, 1968.

2 "Led Zeppelin should realise their limitations and get back to playing Blues Rock. Until then they will remain a limp blimp!" – *Rolling Stone*, 1973.

3 " 'The Song Remains The Same' is one dumb movie. Dumb because it's excessive, pretentious and grossly narcissistic in turn – and sometimes all at once!" – *NME*, 1976.

4 "On 'In Through The Out Door', Zeppelin sound like a band that haven't played together for three years. The dinosaur is finally extinct..." – *Sounds*, 1979.

5 "Led Zeppelin? I don't even have to hear their music – all I have to do is look at one of their album covers and I feel like throwing up!" – Paul Simonon of The Clash, 1979.

ROBERT PLANT (left) and Jimmy Page: lived a different life to that of a window-cleaner!

IRON MAIDEN (Bruce Dickinson): a kick to the face of those who've forgotten!

BLOOODY GREAT!

IRON MAIDEN

'Donington Live 1992'
(EMI CD Don 1)/(PMI Video MVN 4911563)
KKKK

AND SO endeth chapter two, with this, the eight-millionth Iron Maiden live outing, and 'one last' tribute to the golden days of Brucie D. It all sounds a little too familiar...

Hot on the heels of the 'A Real Live/Dead One' efforts, 'Donington Live...' could easily be dismissed as a rip off, when in fact it is a valid, heartwarming and, for gawdsake, blooody *great* recording of a classic gig. And Maiden have never looked so good.

Of the various formats on offer here, the video is the only one worth getting hold of (unless you're a crazed collector). It is brilliant. There's none of this steadicam, 'what-you'd-see-from-the-back-of-the-venue' bollocks here; this is serious stuff. One moment black-and-white, the next slow-motion, this actually verges on arty, and with the average shot lasting no more than two seconds, it's a constant, full-on assault on the eyes.

The ears get a fine Maiden performance, replete with cock-ups, endless Brucie waffle and a crowd that's going completely nuts. It's both typical and essential Maiden – even if the set list leaves a little to be desired...

The majority of this live affair calls on Maiden's last three studio albums, which – if you don't particularly like 'em – is a bit of a pisser. Only cursory glances are thrown at the seminal 'Piece Of Mind' and 'Powerslave' albums, with just 'Two Minutes To Midnight' and 'The Trooper' pulled from the bag. Standards like 'The Number Of The Beast', 'Run To The Hills'. 'Iron Maiden' and encores 'Sanctuary' and 'Running Free' are obligatory, of course, but it would have been nice to see something a little less obvious.

Maiden are as subtle as a juvenile's hand thrust up a schoolgirl's jumper. When they write a song about the evil that men do, they call it 'The Evil That Men Do', and when they pen one about a clairvoyant they call it 'The Clairvoyant'. It is easy to knock Maiden. They take it on the nose and, let's face it, they're not going to say anything back. They're a bit like the Queen.

But for every pound of brilliance, they do have an ounce of ludicrousness. Take the awful, brickies-in-the-pub harmonies of 'Can I Play With Madness'; 'Arry's ridiculous machine-gun bass pose or Bruce's OTT, at times hilarious, operatic vocals. Iron Maiden are to music what Chubby Brown is to comedy.

But to lose sight of what Maiden are – and always have been – would be to eradicate the very foundations of what mind-melting, guitar-churning Hard Rock was built on. Iron Maiden are the ultimate good-time, matey band, and we should never forget the one-time Kings of Metal. 'Donington Live 1992' is a short, sharp kick to the face of anyone who has started to forget.

MIKE PEAKE

('Donington Live 1992' is released on November 8.)

Pic Ray Palmer

K-RATINGS

KKKKK – KLASSIK!
KKKK – KILLER!
KKK – KOMPETENT!
KK – KRUSTY!
K – KRAP!

HAWKWIND

'It Is The Business Of The Future To Be Dangerous' (Castle Communications ESSCD 196)

KKK

HAWKWIND BLOW minds for a living. That alone makes Dave Brock and his crew as dangerous as the title of this platter suggests. Hawkwind aren't so much warriors on the edge of time, as timeless.

Hence their ability to endure passing trends, playing to sold-out crowds for over 20 years. In fact, they've emerged in the '90s as a combo capable of having Rap Metallers Senser opening for them, ambient Techno crew The Orb remixing them, and Ozric Tentacles openly admitting their debt to Brock's bombadiers. The Hawks are as close to being hip as you'd want 'em to get!

Sure, this, the latest in a long line of Space Rock offerings, is a far cry from the early to mid-'70s aural batterings of 'Space Ritual' and 'Doremi Fasol Latido'. What you get, though, is a soothing and engagingly heady brew. It swings from the near-Eastern Space mantra of 'Space Is Their (Palestine)', the Oriental shift of 'Tibet Is Not China' (parts I and II, natch!), the Dave Brock drone of 'Letting In The Past', through to a ludicrous cover of The Stones' 'Gimme Shelter'! Thankfully, the latter *isn't* the same collaboration between the Hawks and Sam Fox that graced the 'Putting Our House In Order' EP last year!

This almost New Age display of ambient Metal ain't anywhere close to being as essential as those '70s platters or latter day blasts like 'Levitation' or 'Sonic Attack'. But it will keep Hawkfans happy and tripping. Pass the crystals! ***PHIL ALEXANDER***

EXCESSIVE

'Today' (MPD Records)

KKK

FLORIDA'S EXCESSIVE sound like they'd be great live. You can sense from the record that they have enough energy to achieve burn-up, but, like Wolfsbane's 'Live Fast, Die Fast...', the energy sounds tinny and confined.

Excessive have, apparently, supported everyone from Nelson to Pantera. For the most part, their songs are fast and furious, yet at the same time they're tempered by a strong sense of melody and large poppy hooks and choruses. Occasionally, they show off their diversity and leave the beaten track for a shufty in the wilderness. When they do, they go too far and get obscured by the undergrowth; but on the whole, they like to keep things simple. Simple, yet not simplistic.

A fine debut, blighted only by the fact that the guitars come across like ticked-off wasps in a biscuit tin. ***PAUL TRAVERS***

GREAT WHITE

'The Best Of Great White' (Capitol CDEST 2219)

KKK

THEY WERE funny, Great White. Spinal Tap lookalikes, they were burdened further by having a singer named after a breed of terrier. But to refer to Jack Russell and friends in such an offhand manner is to do them an injustice. They did have their moments.

This 10-track compilation is Great White's sixth album release, and proves that, while they were never the best Blues-based band in the world, they certainly weren't the worst. This is simply a band that refused to mature gracefully.

Like most releases which purport to represent the cream of an artist's career, '...Best Of...' is way off beam. Surely we aren't expected to believe that three of Great White's 10 best songs are to be found on the quite horrendous 'Psycho City', the band's most recent and worst offering! To include the likes of 'Big Goodbye' in place of such faves as 'Shot In The Dark' and 'Baby's On Fire' is laughable.

It takes 'House Of Broken Love', still a wonderful piece of balladry, and 'All Over Now' to buoy up Side One. Flip the thing over, and you've got 'Rock Me', 'Face The Day', 'Afterglow' and 'Once Bitten Twice Shy', all of which are worth their salt.

However, it speaks volumes that the group's finest song, the dramatic 'Face The Day', has to fight for space alongside the repellant 'Old Rose Motel'. The cold sweat that 'Face The Day' evokes will quickly freeze and turn to frostbite when you're faced with this seven-and-a-half minute dog of a song.

Let's be realistic. For Great White, the party is over and the lights have gone down. There are happier ways of remembering their periodic excellence than this watered down compilation would have you believe. ***STEVE BEEBEE***

PAT TRAVERS

'Just A Touch' (Roadrunner RR 9045 2)

KKKK

'BOOM BOOM (Out Go The Lights)' was one of Pat Travers' biggest hits, which sadly also sums up the great man's kareer of late. Very little has been heard from the kolourful Kanadian SIX-STRINGER since the late '70s, when Pat was undoubtedly one of the most exciting and original axeperts around!

Travers has always been a musicians' musician, and has always been surrounded by the BEST: Tommy Aldridge, Pat Thrall and Maiden's Nicko McBrain have all had lengthy spells in the Pat Travers Band. This tradition is kept up on 'Just A Touch', with drummer Aynsley Dunbar (formerly with Journey), and bassist Craig Chaisson (ex-Badlands) appearing here. Add Pat's geetar and it's DA BLUEZ every inch of the way.

Opener 'The Riff' is typikal Travers fayre; fast 'n' furious, but always played with FEEL, FLAIR and ORIGINALITY. And if it's SENTIMENTALITY you krave, look no further than 'Amanda', a peach of a toon with 'smash hit' written all over it.

Travers is BAKK – and also to be found on the recently released Roadrunner BLUES tribute LPs to Stevie Ray Vaughan and Albert King to boot. ***XAVIER RUSSELL***

CONSPIRACY OF NOISE

'Chicks With Dicks And Splatter Flicks' (Creation CRECD161P)

K

THERE ARE few things more despicable than wanky 'project' bands whose material appears to have been assembled in a doped-up, two-day frenzy.

Despite their marvellous album title, Conspiracy Of Noise are just such an outfit, fronted (surprisingly) by Optimum Wound Profile's Phil Vane. His musical companions here are various 'Industrial' figures. Apparently, their names must be witheld for contractual reasons, although it's more likely that they're eager to avoid a hearty lynching. 'Chicks...' is sadly directionless, and one to avoid at all costs.

The first track, 'Losing My Grip, is both weighty and promising, but the rest mostly fits in quite snugly among Creation's Indie-orientated catalogue. It's sample-laden and occasionally energetic, but not even cool song titles like 'Young, Dumb And Full Of Cum' can disguise the fact that you'd much rather spend your 13 quid on Optimum Wound Profile's great latest.

With a 31-minute running time, 'Chicks...' leaves you under no illusions as to why the band's initials are CON. ***JASON ARNOPP***

STEVIE SALAS

'...Presents The Electric Pow Wow' (Polystar PSCW-5025 import)

KKK

TO MY knowledge, there are no plans to release this Japanese import CD in the UK, but unless you're a diehard Salas *aficionado*, don't lose any sleep. This is an interesting odds 'n' sods collection of covers, plus a few originals, imaginatively played but not that satisfying.

Of most interest to *Kerrang!* readers is the all-star Heavy Rock orchestra Salas has assembled to blast these numbers out. Zakk Wylde, Richie Kotzen, Rick Nielson, Matt Sorum, Glenn Hughes, Sass Jordan, Rikki Rockett – the list seems endless. The covers themselves are fabulously obscure, and don't say much for Salas' record collection. Stevie Wonder? Bo Diddley? do me a favour!

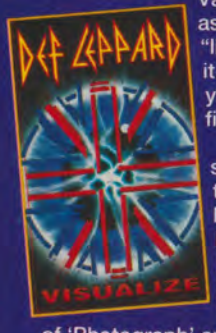
Zakk Wylde is the album's saving grace. His bullish refusal to compromise the slightest touch of heaviness is always invigorating and always welcome. Elsewhere, the three Salas originals, especially 'Wild Ride' on which he regroups with his buddies from Colorcode, positively piss on the covers.

A tantalizing and glitzy affair, but too much of an expensive rarity, methinks, for UK fans to take seriously. ***STEVE BEEBEE***

This month's Metallically mayhemic books and videos!

DEF LEPPARD 'Visualize' (PolyGram Video 086 506-3) KKKK

THERE'S AN unmissable moment in 'Visualize' where the Leps reflect on this Summer's Don Valley Stadium triumph. "It felt as if this was it," they beam, "like we'd really, finally, made it." Rick Allen looks like a 15-year-old who's just recorded his first demo.



Such is the theme of this, a spirited, informative and thoroughly entertaining Def Leppard rockumentary. Musically, 'Visualize' spans the band's entire career, from the Steve Clark 'Switch 625' tribute, through a live version of 'Photograph' and onto latterday classics like 'Two Steps Behind' and 'Love Bites'. There is some rare footage of the band's appearances on obscure TV shows (mad Japanese programmes seem to be a speciality), and the interview bits keep the eye busy. A memorable glimpse into the lives of Britain's biggest Rock band, and it's pleasant to find them so accommodating. ***MIKE PEAKE***

ALICE DONUT 'Alice Donut's Video Monstrosity' (Alternative Tentacles) KKKK

WELCOME TO the weird and wonderful world of Alice Donut! A world of sleaze, filth, perversion and squalor! And if you've never experienced them before, the music is outstanding. You can't fail to love the magnificent rendition of 'War Pigs', with the vocal parts played on trombone!

Alice Donut are not for the faint-hearted or narrow-minded. If you don't want to go the whole hog with their 'Video Monstrosity', you could always buy an album instead; might I recommend 'Bucketfuls Of Sickness And Horror In An Otherwise Meaningless Life'?! ***MORAT***

'THE ELECTRIC GUITAR' Paul Trynka (Virgin Press) KKK

IT'S IMPOSSIBLE to give this any *less* than three Ks, cos it's so *crammed* with info – and looks so darn good. What we have here is a smart, colourful hardback that chronicles the history of the guitar, with separate chapters on the greats of the six-string (and four-string) world. If you want to hear Nuno Bettencourt waffle about 'top' and 'middle', or Steve Harris talk about his 'bottom', this is the book for you.

With technical talk from Slash, Steve Vai and Phil Collen, this is a smart coffee-table accessory for discerning widdlers. ***MIKE PEAKE***

STEVIE RAY VAUGHAN 'Caught In The Crossfire' (Little Brown Books) KKKK

FEW EVER get to marry the dynamism of Rock with the grit and soul of real Blues power. Texan tornado Stevie Ray Vaughan, however, was an exception to the rule prior to his untimely death in 1990. According to authors Joe Nick Patoski and Bill Crawford it wasn't an easy job.

In fact, '...Crossfire' narrates the struggle from first-hand experience; the pair having seen Stevie play countless times, and having soaked up the vibes of Blues haunts like the legendary Antones as well as the Steamboat 1874. From these clubs, Vaughan took the Blues message to halls and stadiums around the world. And his excesses are as legendary as his fragility and his mystical aura.

'...Crossfire' unpicks the myth from the real truth with a touch of sentimentality. In short, it fleshes out the legend of Stevie Ray in a familiar yet honest fashion. This alone makes it absorbing and worth more than a passing flick. Vaughan addicts will lap it up. ***PHIL ALEXANDER***

GUNS N' ROSES 'Over The Top: The True Story Of Guns N' Roses' by Mark Putterford (Omnibus Press) KKK

JAKKI BRAMBLES once sniggered when she played 'Paradise City' on Radio One, but Guns N' Roses went on to prove her and every other sceptic wrong. Sadly, things have changed since then; Guns are in danger of once again being the most chucklesome band in the world.

The bitter truth is that the Gunners are still a fine, fine band. It's all the peripheral bullshit, now endemic to what was 'the most dangerous band in the world', that is too much to stomach. Mark Putterford's book is a bellyful.

'Over The Top...' is an informed – at times opinionated – account of the Guns' relentless rise skywards, making good use of the plethora of GN'R literature already available. That there's little in the way of direct, new interviews with the band (the best the author seems to get is a growl or two out of Matt Sorum and a chat with a roadie!) doesn't really matter. There is some incredible reading to be had in the chapters about the road crew's deserved paranoia during the 'Get In The Ring' tour, and reports about the ridiculous 'idiosyncrasies' of Axl are almost beyond belief.

One of the most exciting groups in history has evolved, prematurely, into a polished Rock dinosaur. 'Over The Top...' does indeed give a birds-eye view. ***MIKE PEAKE***

W.A.S.P. 'First Blood... Last Visions...' (PMI) KK

IN AMERICA, anybody can become President. Thanks to W.A.S.P., Blackie Lawless has never had time to carry out his political aspirations of becoming a Senator. This video celebration sees Lawless and his crew evolve through the years from a ludicrous, blood-splattered Cock Rock act with a penchant for bad poses, into... a ludicrous Cock Rock act with a penchant for bad poses and acoustic guitars. It's a must for fans. A must not for everyone else.

'Animal (F**k Like A Beast)' is a badly-dubbed, very live gore-out, with a drummer so wooden he must have been bought from MFI. 'L.O.V.E. Machine' toes the mid-80's line of being full of semi-naked Rock chicks, while the 'Blind In Texas' and 'Wild Child' clips are pure Americana Rock and W.A.S.P. theatricality, and enjoyable as such. 'Real Me' is easily the best promo here – a black and white thrash through The Who's chestnut, but 'Forever Free' is another foray into video clichés.

End tracks 'The Idol' and 'Hold On To My Heart' see W.A.S.P. go seriously into acoustic overload, with nary a hint of blood. So endeth W.A.S.P. – somebody warn the President... ***JON MOORE***

CROWBAR

'Crowbar' (Pavement 72445-15000-2) KKKK

CROWBAR EVEN *look* frightening in the photo that accompanies this record. And with production by Pantera's Phil Anselmo and a sound that could fracture armour-plated tanks, the second album from these Louisiana devils can crush all in its path.

Each song is like a precision machine. Piston-like drums, a throbbing bass, and rumbling, groaning guitars back Kirk Windstein's agonized, howling vocals. Although the immediate reference point is the violent spew of Anselmo himself, Windstein internalises his anger, while Phil projects his out at the world.

Songs like 'All I Had (I Gave)' and 'I Have Failed' transmit unbearable pain against their apocalyptic musical backdrop. And even 'Will That Never Dies', a song of strength, hints at unspeakable sacrifice.

Are Crowbar a little repetitive, one-dimensional? Sure. But 'Crowbar' is one of the heaviest LPs of the year, claustrophobic and delightfully oppressive, each deliberate, crawling dirge an extended exercise in screaming tension. Somehow, even Zep's 'No Quarter' is made to fit.

This is a descent into existential hell that fans of True Metal will enjoy all the way down. ***DON KAYE***

COMPULSION

'Safety' (One Little Indian TPLP49M) KKK

THE NAME may be utterly forgettable, but you'd be advised to keep an eye out for Compulsion. Not because they're unique, but any offering of reasonable quality tends to stand out from the constant, often mediocre floodtides of New Punk angst issuing forth from a million garages. And quality this is.

With a pleasantly raw sound, vaguely ambiguous lyrics and big Grunged-up guitars, it could be argued that Compulsion are floating safely with the current, when they should be striving to at least tread water and fight against the pull. Maybe so, but the quartet don't take these most fashionable of ingredients and simply make a statement. What they make are *songs*, and that's good enough.

'Why Do We Care' kicks things off with a driving riff, some wonderfully barking vocals and a neat line in catchy, over-driven power Pop. 'Plan' is a carefully-planned sprawl, and only 'Joseph Engleheart' checks the snarl displayed by the rest of the material. It is a fine song, but a six-track mini-LP is not a vehicle on which the brakes should be applied. It's a streak of fat on an otherwise lean joint; but there's still enough meat on this to disguise the faint aroma of the gravy-train. ***PAUL TRAVERS***

REKORDZ

DRIVE, SHE SAID
'Excelerator'
(Music For Nations MFN 149)
KKK

DRIVE, SHE Said are in danger of rapidly becoming just another MOR act, rather than a respected outfit at the forefront of a still thriving (if now underground) AOR scene. 'Excelerator' certainly hasn't got enough songs of the calibre of those that made this double act's first two albums so stimulating; they lack the clout and the big riffs to capture the imagination.

Oddly, Drive, She Said's third album *does* start off on the right track. 'All I'm Livin' For' is a beautifully crafted love song, with a Foreigner-like chorus and deserving of hit status – which, sadly, we all know it won't get. The team of Mark Mangold and Al Fritsch then take things up a couple of levels with 'In My Hands (The Healer)'; this is Rock of the old school, with hefty guitar and a vocal performance from Al that reminds me of Paul Shortino at his very finest.

Third song in, however, the cracks begin to appear. 'Wherever You Go' is AOR-by-numbers, with a chorus that should be selling soft drinks. 'Inside You', a subtle grower, does offer shelter from the coming storm of tat, and 'Let It Ride' travels through a few Southern States, influence-wise, but then comes a succession of dull songs that fail to hold any interest and just lack everything that Drive, She Said appeared to stand for. Very disappointing indeed. ***DAVE REYNOLDS***

THE HAIR AND SKIN TRADING COMPANY
'Over Valence'
(Beggars Banquet BBQCD 141)
KK

GREAT THINGS can be learned from comments that rattle around the office when a new album is aired for the first time. When they range from, "They were shit live" to, "Take this f**kin' shit off", it's not usually a good sign.

The Hair And Skin Trading Company sound like victims of Joy Division-era Indie Rock, and thus pack the punch of Thora Hird. This is not the music of angry men.

The press release claims that the band "exist in a world that stalks the fringes of nightmare". Time to wake up. ***MIKE PEAKE***

MOTÖRHEAD
'The Best Of Motörhead – All The Aces'
(Bronze/Castle Communications CTVLP 125)
KKKK

Pic Ross Halfin

ANOTHER DAY, another hangover, another Motörhead compilation. After 'The Best Of The Rest Of The Bollocks' and other assorted delights comes this, '...All The Aces'. The kind of album that you'll glare at with a cynical eye as yet another cash-in. But hold on to yer contempt, cos this is as close to a 'Best Of...' as you could hope to cull from the band's pre-'1916' glory daze.

'Ace Of Spades', 'Iron Fist', 'Overkill', 'Bomber', 'Orgasmatron'... they're all here, among 14 hard-as-hell nuggets of sheer Motörbonce mayhem. Throw in a few personal faves like 'Over The Top' (the suitably gonzoid B-side of the 'Bomber' seven-inch), and you're looking at a compilation which should introduce a whole legion of undernourished 'erberts to the delights of 'Head-abuse.

While ardent Motörheadbangers will quibble over omissions of certain faves (no tracks from the initially maligned 'Another Perfect Day'?), the appeal for dyed-in-the-wool fans lies in a bonus LP titled 'The Muggers Tapes'. A rare set of live recordings from '78, featuring 'Head fretter Eddie Clarke, tub-thumper Philthy 'Animal' Taylor, Johnny Thunders' bass boy Billy Wrath and Speedy Keen on vocals, it's a horrendous collection of badly played originals and Pub Rock-styled covers. Completists will have to shell out for it, though!

'...All The Aces' is worth the dosh if you ain't in possession of the band's earlier platters. Grab it as a companion to their current 'Bastards' opus for a truly 'orrible twin-set! ***PHIL ALEXANDER***

PAT BENATAR
'Gravity's Rainbow'
(Chrysalis advance tape)
KKK

PAT BENATAR has always been one of Rock's more frustrating artists. Although our own Chris Watts regards her as no more than a "mini-skirted diva from the Stone Age", Benatar is assuredly a tireless Rock campaigner.

'Gravity's Rainbow' is her 11th album. More importantly, it's the follow-up to the extremely poor 'True Love', and is, in the light of that record's piss-awful Blues diversion, a strong come-back.

But Benatar is frustrating for other reasons. Almost every album she has issued has featured three or four great songs plus a cartload of the downright dull. In this light, 'Gravity's Rainbow' is just yet another Pat Benatar album.

It's no surprise to find sensitive cuts like 'Somebody's Baby' vying for space with Belinda Carlisle-type dirges such as 'Every Time I Fall Back'. The two tracks that conclude Side One – 'Disconnected' and 'Crazy' – are brilliant, but the flipside plunges.

'Rise Up' is Benatar's 'Black Velvet', but misses Alannah Myles' smooth vocal caress. On the likes of 'Crazy', however, Benatar sings like a goddess.

'Gravity's Rainbow' will keep Pat Benatar's popularity alive, and will cough up a few hit singles. This will have to suffice. ***STEVE BEEBEE***

HASH
'Hash'
(Elektra 7559-61513-2)
KK

IT MAY come as a surprise to Hash, but some of us don't take drugs. So when a band as obviously contrived and directionless as Hash play around with dope imagery, they succeed only in sounding like elitist pricks.

'Hash' sucks because the two ex-members of White Trash (bassist Aaron Collins and drummer Michael Caldarella) sound like non-people. When vocalist Seth Abelson starts singing stuff like like *'Come and dance with me/Check my pants, you'll see/My bathroom is a funky kind of ghetto'* ('Ghetto'), you get an irrational urge to round up everyone on dope and make them get jobs in Burger King. Spliffheads, meet real life; real life, give the spliffheads hell.

Bits of 'Hash' sound like Tribe After Tribe with none of the original's pain and culture. Other bits of 'Hash' sound like Jane's Addiction without guitarist Dave Navarro. In fact, Hash sound too feeble to turn up the lightweight Funk of 'Twilight Ball' and 'My Icy Death', too comatose to make the most of their some neat hooks.

Hash are pretty mundane. If you want a genuine chemical frenzy, stick with Treponem Pal. ***CHRIS WATTS***

REKOMMENDED!

THE MIGHTIEST METAL FROM THE PAST MONTH!

PEARL JAM 'Vs' (Epic) KKKKK
The follow-up album that will keep their peers looking on in open-mouthed awe... ***Mike Peake, issue 463***

SEPULTURA 'Chaos A.D.' (Roadrunner) KKKKK
A stupendous move forward for a group that's coming into their own... ***Don Kaye, issue 464***

MOTÖRHEAD 'Bastards' (ZYX) KKKK
The old bastards deserve your support... ***Phil Alexander, issue 464***

WARRIOR SOUL 'Chill Pill' (Geffen) KKKK
As urgent as heart palpitations... ***Chris Watts, issue 464***

FM 'Live Acoustical Intercourse' (Alfa import) KKKK
Steve Overland emerges as the best Rock singer Britain has to offer... ***Dave Reynolds, issue 465***

FOR LOVE NOT LISA 'Merge' (EastWest) KKKKK
Enough horse-power to make the average Thrash band quake in their trainers!... ***Meany, issue 465***

CARCASS 'Heartwork' (Earache) KKKKK
This is Carcass' finest hour... the best Death Metal album in years... ***Jason Arnopp, issue 466***

DIO 'Strange Highways' (Vertigo) KKKK
The finest Doom that money can buy... ***Jason Arnopp, issue 466***

JOE SATRIANI 'Time Machine' (Epic/Relativity) KKKK
'Time Machine' will have any hardened Satch fan growing even harder... ***Jason Arnopp, issue 466***

WATCH OUT FOR...
A hot newie from **Phantom Blue**, out on November 8... **Bryan Adams'** **'So Far So Good'**, out the same day... and **Guns N' Roses'** infamous 'Punk covers' LP, **'The Spaghetti Incident'**, comin' in November!

AMERICA'S MOST

Guns N' Roses video cameos! MTV hit singles! Support slots with Neil Young, Soundgarden and Pearl Jam! Things have happened big-time for BLIND MELON since the release of their debut album a year ago! Lead crooner SHANNON HOON describes the trials and tribulations of being in one of the US's hottest new bands to DON KAYE!

SHANNON HOON sits in a Massachusetts hotel room, watching cartoons on TV and apparently undisturbed by the fact that he has one of the hottest albums in the country. He's happier talking about the rain that fell on the band he sings for – Blind Melon – during a recent performance at Long Island's Jones Beach Theatre, where he gleefully splashed and slid at the front of the stage.

Pix Ross Halfin

"Rain brings out the kid in me," he enthuses. "I was wishing it was raining as hard as when Soundgarden went on – it started comin' down when they were playing! But I thought that was fine..."

'Rain' is the operative word here. 'No Rain', the recent single from Blind Melon's self-titled debut album, has captured radio and especially MTV with its homespun sound and simple affirmation of individualism.

The result is that Blind Melon (Shannon on vocals, Glen Graham on drums, Brad Smith on bass and guitarists Chris Thorn and Rogers Stevens) are opening for Neil Young, sharing a stage with the likes of Soundgarden and Pearl Jam, and watching their album streak to Number Three on the Billboard Album Chart.

"IT'S FLATTERING," sighs Shannon, about the ascension of the nearly year-old album. "But at the same time, realistically, it can be gone just as easily as it came, so we don't let it affect a lot of what we do. It's a pat on the back that you have to keep an arm's length away."

"My defences are up pretty much most of the time to a lot of what happens. I never think that life is gonna be a tiptoe through the tulips..." – SHANNON HOON

But surely, you're seeing tangible results at your shows, in your lives?

"My day is congested with a lot of things that I really don't care to do," Shannon replies. "It's like gaining weight, in a sense. You're around yourself every day, so you don't really see what's going on. You don't see that you're eating too many donuts, or something like that.

"Our daily schedule now is filled with more activities than ever before," he continues, tiredly. "I mean, that gets old – but I just don't let it matter.

"I don't know how everybody else in the band feels about it, but I do know that everybody realises that we all have another life. This is a happy time, for now.

"We all enjoy the band and what we're doing, but we all realistically know that this isn't going to last forever. So to base the rest of our lives on us being

BLIND MELON (Shannon Hoon, centre): avoiding becoming a corporate machine

WANTED?!

Number Four, or whatever, would only be setting ourselves up for a fall.

"I mean, I want to have a family at some point, and my communication with my family right now is good – and that matters.

"What goes on with the band is only a small part of the big picture, so you can't let that take precedence over the things that are important."

Certainly that is a sober, mature point of view – especially coming from a relatively young Rock band that's suddenly hitting heights that most musicians only dream about. Is Shannon implying that he never saw music as a long-term career?

"Everybody will be involved musically in this band," he insists, "probably for their entire lives. But as far as having the band be a *major* part of our lives, right now we've neglected the most important parts of our lives to do what we're doing; to travel around the world and play music for people, meet people.

"But you always have to keep the other part of your life that's important. I wanna be a normal guy as well, with a family and home and all that.

"But I mean, I *am* enjoying myself," he adds, intelligent enough to realise that perhaps he's sounding a tad ungrateful. "I've met a lot of beautiful people over the course of the past few years. Right now, just because a statistic in a magazine says that things have taken off, it's not going to make my smile get any wider than it was last year."

SHANNON DOES acknowledge one darker side of success: "It changes people's perceptions of us. A lot of people, once you start selling records, say that you've sold out, and you have to deal with that whole frame of ignorance. Things actually get more complicated.

"You know, I believe completely that the more you have, the more you have to lose," he says, on a roll now. "So my defences are up pretty much most of the time to a lot of what happens; what some people would say are great things. I never think that life is gonna be a tiptoe through the tulips."

No one could accuse Blind Melon of tiptoeing. They've worked hard and stayed on the road, while it took nearly a year for an audience to find them. Originally given a strong boost by Shannon's appearance in Guns N' Roses' 'Don't Cry' video, Blind Melon were cautiously bandied about by early believers as the proverbial Next Big Thing.

The group's rootsy Rock, a combination of Southern drawl, folky vibes and subtle Hard Rock licks, didn't quite click initially. Then came 'No Rain'. The accompanying video, with its peculiar, poignant Bee Girl, went into overdrive on MTV, and suddenly the record label (Capitol) took notice.

Next thing you know, the little Bee Girl in her fluffy tutu was dancing madly at the MTV Video Music Awards...

SHANNON HOON: happier playing music than dealing with the everyday congestion

"A LOT OF people are quick to think that it's turned into a big corporate machine,"says Shannon, defiantly. "But there's a lot of ways that a person listening to a band can read between the lines.

"I'm never going to let what we're doing, and the way we write songs, be affected by our label or any kind of industry decision. It's never going to affect the way I write a song and why I've written it.

"If some Bee Girl goes dancing down through the middle of some all-American mall somewhere, promoting Blind Melon, obviously I'd hope that our fans are not so ignorant to believe that it was an idea that came from us."

> ***"If some Bee Girl goes dancing down some mall, promoting Blind Melon, I'd hope that our fans are not so ignorant to believe that it was an idea that came from us..." – SHANNON HOON***

Shannon is all too aware of the crass lengths to which a label may go to ensure sales.

"We have a lot to do with a lot of things that go on with us, artistically," he says. "But as far as a lot of the other things that go on once a band starts selling records go, hopefully our fans will be able to tell what we have had something to do with and what we have not.

"Once you sign with a major label, there are a lot of things that happen that you have no control over. That sucks, it really does. But you can't waste your energy and time worrying about it. We write songs, that's pretty much all that matters – everything else is irrelevant. I enjoy writing songs and playing them for people, and talking to people."

So far, with perhaps a little help from a dancing Bee Girl, that plan seems to be working...

BREAKING THE MELON!

DON KAYE gets the industry opinion on the success of Blind Melon!

DENISE SKINNER, senior director of marketing for Capitol Records, gives Blind Melon all the kudos possible for achieving their amazing Stateside success.

"I have to say that the band get a lot of credit for their stamina and being out there to tour so constantly," she says. "Even with radio and MTV's support on 'No Rain', which is our second track that we've taken to radio, I don't think things would've happened as large as they have now if the band hadn't been out there since last year.

"There's been a lot of support from the retail and press communities all along, and with the band out there every time they hit a city, the next time they come through the crowd is always a little bigger and the word of mouth has spread."

Staying on the road and making it pay off harkens back to the '70s; the days before MTV and all the other high-tech media that's available to promote 'product'. Does this teach a lesson to an industry that is now dependent on mostly media alone?

"To a certain degree, yeah," admits Denise. "Again, I think it depends on the calibre of the act, because if it's not something that people can relate to, you can tour for 10 years and still not build up a decent following.

"But exposure is everything, and because radio and MTV playlists are so tight, we've really got to look at doing regional and local marketing. A lot of what we've done behind Blind Melon, on their club tours, is go in and work retail and press prior to their coming through, and making sure everything's in place when they leave.

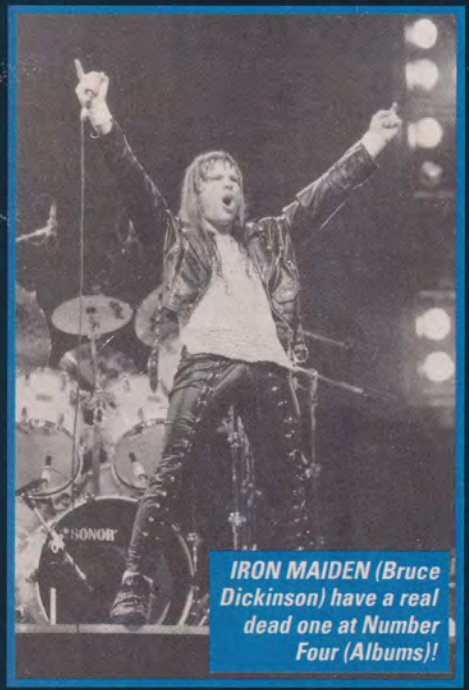
"You know, you turn on two more people to the band, then they go to the store and find the record."

And what does Denise see as the primary appeal of Blind Melon?

"There's no pretence with this band," she replies. "They enjoy what they're doing, and I think that's what the kids are getting off on. Here's a band that really enjoys playing for people, and the audience sees that.

"They're sucked right into it. There's nothing that serious. The band is having a good time, they like the music, and they wanna share it with people!"

METAL CHARTZ



IRON MAIDEN (Bruce Dickinson) have a real dead one at Number Four (Albums)!

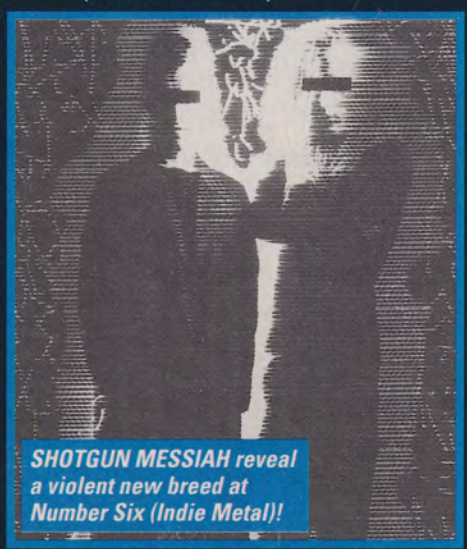
ALBUMS

1	1	VS **Pearl Jam** (Epic)
2	4	CHAOS A.D. **Sepultura** (Roadrunner)
3	2	BAT OUT OF HELL II – BACK INTO HELL... **Meat Loaf** (Virgin)
4	–	A REAL DEAD ONE **Iron Maiden** (EMI)
5	5	IN UTERO **Nirvana** (Geffen)
6	3	RETRO-ACTIVE **Def Leppard** (Bludgeon Riffola/Phonogram)
7	6	JUDGMENT NIGHT – ORIGINAL SOUNDTRACK **Various** (Epic)
8	–	COUNTERPARTS **Rush** (Atlantic)
9	re	EARTH VS THE WILDHEARTS **The Wildhearts** (EastWest)
10	11	BUMP AHEAD **Mr Big** (Atlantic)
11	7	BELIEVE IN ME **Duff McKagan** (Geffen)
12	–	BASTARDS **Motörhead** (ZYX)
13	–	DELECTABLE **Romeo's Daughter** (Music For Nations)
14	8	CORE **Stone Temple Pilots** (Atlantic)
15	9	KEEP THE FAITH **Bon Jovi** (Jambco/Mercury)
16	re	ICON **Paradise Lost** (Music For Nations)
17	13	TEN **Pearl Jam** (Epic)
18	re	DEAF, DUMB, BLIND **Clawfinger** (EastWest)
19	re	GRAVE DANCERS UNION **Soul Asylum** (Columbia)
20	16	RAGE AGAINST THE MACHINE **Rage Against The Machine** (Epic)

Compiled by MRIB

INDIE METAL

1	1	CHAOS A.D. **Sepultura** (Roadrunner)
2	10	BASTARDS **Motörhead** (ZYX)
3	14	DELECTABLE **Romeo's Daughter** (Music For Nations)
4	6	ICON **Paradise Lost** (Music For Nations)
5	5	GENTLEMEN **Afghan Whigs** (Blast First)
6	–	VIOLENT NEW BREED **Shotgun Messiah** (Roadrunner)
7	1	SIAMESE DREAM **Smashing Pumpkins** (Hut)
8	2	LINGER FICKEN' GOOD **Revolting Cocks** (Devotion)
9	4	WOLVERINE BLUES **Entombed** (Earache)
10	3	MEZCAL HEAD **Swervedriver** (Creation)
11	–	TURN LOOSE THE SWANS **My Dying Bride** (Peaceville)
12	7	PLANET ROCK **Various** (Dino)
13	11	SILVER OR LEAD **Optimum Wound Profile** (Roadrunner)
14	12	DESENSITIZED **Pitch Shifter** (Earache)
15	8	PSYCHOSCHIZOPHRENIA **Lillian Axe** (Music For Nations)



SHOTGUN MESSIAH reveal a violent new breed at Number Six (Indie Metal)!

16	9	PAINKILLER **Babes In Toyland** (Southern)
17	13	BEASTER **Sugar** (Creation)
18	15	URBAN DISCIPLINE **Biohazard** (Roadrunner)
19	16	MACK AVENUE SKULLGAME **Big Chief** (SubPop)
20	17	MORE UNCHARTERED HEIGHTS OF DISGRACE **Dogs D'Amour** (China)

Compiled by MRIB

THE ALMIGHTY go over the edge at Number Seven (Singles)!

SINGLES

1	1	I'D DO ANYTHING FOR LOVE (BUT I WON'T DO THAT) **Meat Loaf** (Virgin)
2	2	HALLOWED BE THY NAME (LIVE) **Iron Maiden** (EMI)
3	4	DOWN IN A HOLE **Alice In Chains** (Columbia)
4	5	SUNSET AND BABYLON **W.A.S.P.** (Capitol)
5	3	I BELIEVE **Bon Jovi** (Jambco/Mercury)
6	15	SOMEBODY'S BABY **Pat Benetar** (Chrysalis)
7	–	OVER THE EDGE **The Almighty** (Polydor)
8	6	POSITIVE BLEEDING **Urge Overkill** (Geffen)
9	–	PLEASE FORGIVE ME **Bryan Adams** (A&M)
10	7	TERRITORY **Sepultura** (Roadrunner)
11	–	TAKE A LOOK AT YOURSELF **Coverdale/Page** (EMI)
12	–	LADY IN THE FRONT ROW **Redd Kross** (This Way Up)
13	–	CRYIN' **Aerosmith** (Geffen)
14	–	END OF GREEN EP **Kerbdog** (Vertigo)
15	–	NEW POLICY ONE **Terrorvision** (Total Vegas)
16	9	ROSES IN THE HOSPITAL **Manic Street Preachers** (Columbia)
17	–	MASSIVE NOISE EP **Wolfsbane** (Bronze)
18	–	GREETINGS FROM SHITSVILLE **The Wildhearts** (EastWest)
19	re	PEACE PIPE **Cry Of Love** (Columbia)
20	13	TWO STEPS BEHIND **Def Leppard** (Bludgeon Riffola/Phonogram)

Compiled by MRIB

READERS CHART

1	DAILY NEWS **The Exploited**
2	SUCKERPUNCH **The Wildhearts**
3	UGLY AMERICAN **Poison Idea**
4	DRUG ME **Sepultura**
5	LOW SELF OPINION **Rollins Band**
6	WE'RE ONLY GONNA DIE **Biohazard**
7	CAN I SAY **Dag Nasty**
8	JESUS WAS A TERRORIST **Jello Biafra And Nomeansno**
9	FEAR **Atom Seed**
10	STUMBLIN' MAN **Tad**

ROY LIVINGSTONE from COUNTY DOWN in Northern Ireland sent in this nifty chart, but rather worryingly enclosed some ludicrously un-Metal Care Bear stickers! Now, if they'd been Arsenal *stickers,* K! *Features Ed Paul Elliott wouldn't be the gibbering wreck he now is...*

IN YER FACE, ON THE CASE!

FREE! METALLICA KILLER 16-PAGE BOOK!

AEROSMITH: STEVEN TYLER EXCLUSIVE!

ALICE IN CHAINS: LIVE AND DANGEROUS!

PLUS!

NIRVANA Vs PEARL JAM: THE FEUD IS OVER!

MEGADETH: IN THE STUDIO!

PARADISE LOST: BIG SELL-OUT?!

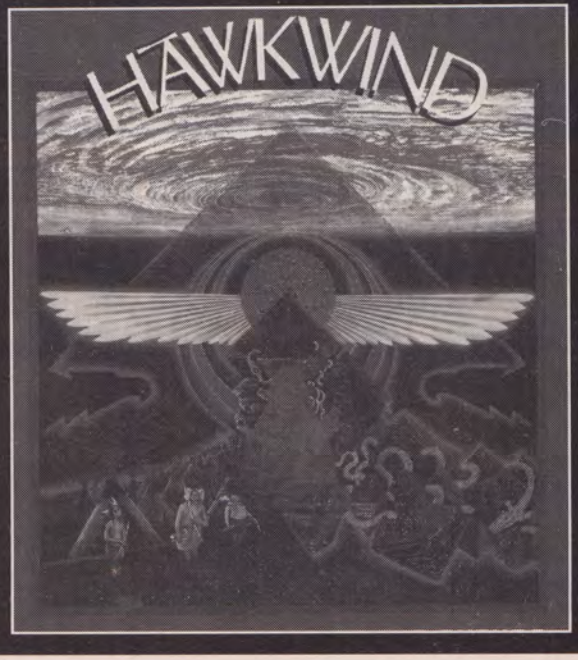
RAW

ISSUE 135 ON SALE NOW!

OUT NOW • THE NEW ALBUM FROM

HAWKWIND

IT IS THE BUSINESS OF THE FUTURE TO BE DANGEROUS



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CD: ESSCD 196
cassette: ESSMC 196
double album: ESDLP 196

CASTLE COMMUNICATIONS

ESSENTIAL

HAWKWIND
EUROPEAN TOUR 1993
special guests 'The Beautiful People'

NOVEMBER			
5	FRI	BOURNEMOUTH	BIC
6	SAT	NORWICH	UNIVERSITY-UEA
7	SUN	MILTON KEYNES	THE WOUGHTON CENTRE
8	MON	CORBY	FESTIVAL HALL
10	WED	WHITCHURCH	CIVIC CENTRE
11	THU	CAMBRIDGE	THE JUNCTION
12	FRI	WOLVERHAMPTON	CIVIC HALL
13	SAT	BRISTOL	UNIVERSITY
14	SUN	PLYMOUTH	WAREHOUSE
15	MON	PORTH CAWL	THE GRAND PAVILION
16	TUE	NOTTINGHAM	ROCK CITY
17	WED	LIVERPOOL	ROYAL COURT
18	THU	BRADFORD	UNIVERSITY
19	FRI	ABERDEEN	THE MUSIC HALL
20	SAT	GLASGOW	BARROWLANDS
22	MON	MANCHESTER	THE ACADEMY
23	TUE	LONDON	THE FORUM
24	WED	FOLKESTONE	LEAS CLIFF HALL
25	THU	WORTHING	THE ASSEMBLY ROOMS
26	FRI	SLOUGH	COLLEGE
27	SAT	HASTINGS	THE PIER
28	SUN	COLCHESTER	CHARTER HALL
DECEMBER			
1	WED	LIEGE	CULTURE CENTRE
2	THU	KOLN	LIVE MUSIC HALL
3	FRI	HAMBURG	MARKTHALLE
4	SAT	BERLIN	HUXLEYS
5	SUN	NURNBERG	LOWENSAAF
6	MON	MUNICH	GLEIS 3
7	TUE	STUTTGART	ROHRE
8	WED	DEN HAAG	PAARD
9	THU	ARNHEM	LUXOR
10	FRI	HAARLEM	PATRONAAT
11	SAT	HERTOGENBOSCH	WILLEM II
12	SUN	SINT NIKLAAS	PRMC

LIVES

TO BOOK YOUR LIVE ADS CALL 071-930 9050

HALLOWEEN PARTY
special guest
MARTIN WALKYIER
(SKYCLAD)
AT "ROCK RAIDER" CLUB
CROWN, MORDEN
FRIDAY 29TH OCTOBER
9-2am
FANCY DRESS PRIZES

TARANTULA

LAWNMOWER DETH + GUESTS - EUROPE 1993

October			
Thurs	28th	Amsterdam	Sleep In
Fri	29th	Alkmaar	Parkhof
Sat	30th	Bergum	Kiehool
Sun	31st	Cardiff	Bogiez
November			
Mon	1st	Colchester	Oliver Twist
Tues	2nd	Wokingham	Phoenix Plaza
Wed	3rd	Glasgow	Cathouse
Thurs	4th	Bradford	Rio
Fri	5th	Milton Keynes	Woughton Centre
Sat	6th	London	Astoria 2
Sun	7th	Birmingham	Edwards No 8

PHOENIX PLAZA
WELLINGTON ROAD WOKINGHAM Nr. READING
CREDIT CARD HOTLINE 0734 784147
LAWNMOWER DETH
AND
WARP SPASM
TUE 2ND NOV 7.30 pm £5 Adv. £7 Door

MCP PRESENTS
Fight
PLUS VATICAN ROULETTE
NOTTINGHAM ROCK CITY
WEDNESDAY 3RD NOVEMBER
TICKETS: £8.00 ADVANCE BOX OFFICE 0602 412544
CREDIT CARDS 0602 483456 AND ALL USUAL AGENTS
ASTORIA THEATRE LONDON
THURSDAY 4TH NOVEMBER
TICKETS: £10.00 AVAILABLE FROM B/O
TEL: 071 240 0771 / 2245 FIRST CALL,
STARGREEN, PREMIER, KEITH PROWSE,
TICKETMASTER, LTB AND ALBEMARLE
(ALL AGENTS SUBJECT TO BOOKING FEE).

THE OVAL ROCKHOUSE

3RD NOVEMBER **TOYAH WILCOX** TICKETS – PHONE FOR DETAILS	5TH NOVEMBER **AB/CD**
11TH NOVEMBER **ZODIAC MINDWARP**	12TH NOVEMBER **WARRIOR SOUL** TICKETS – PHONE FOR DETAILS
DEREHAM ROAD, NORWICH	**0603-748244 – FAX 0603-746590**

S.J.M. CONCERTS PRESENTS
HAWKWIND
plus
The Beautiful People

Saturday 6th November
Norwich UEA
Tickets 0603 505401

Thursday 11th November
Cambridge Junction
Tickets 0223 412600

Friday 12th November
Wolverhampton Civic Hall
Tickets 0902 312030

Saturday 13th November
Bristol University
Tickets 0272 299008, Our Price, Revolver Students Union & Spillers (Cardiff).

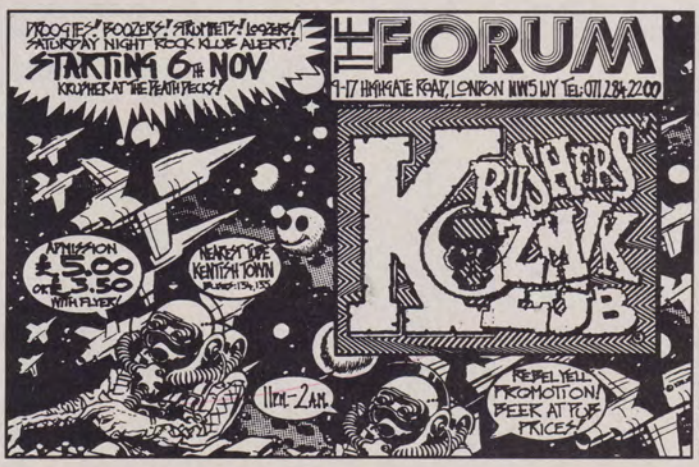
Tuesday 16th November
Nottingham Rock City
Tickets 0602 412544

Wednesday 17th November
Liverpool Royal Court
Tickets 051 709 4321

Monday 22nd November
Manchester Academy
Tickets 061 839 0858/839 5104
+ Piccadilly Box office + HMV

Tuesday 23rd November
London Forum
Tickets 071 284 2200
Credit card Hotline 071 287 0932
Stargreen 071 734 8932
Premier 071 240 0771
TicketMaster 071 344 4444
First Call 071 240 7200

Phil McIntyre presents
WARRIOR SOUL
PLUS SPECIAL GUESTS **KERBDOG**
LONDON ASTORIA THEATRE
Sunday 28 November 7.30pm
tickets £8 advance £9 doors
available from box office tel: 071 434 0403



THE MILL
Aquaduct Street Preston
presents Thursday 28th October
FREAK OF NATURE
plus SUPPORT
Saturday 6th November
MTV HEADBANGERS BALL
plus Personal appearance by
LITTLE ANGELS
0772 885799
7pm Tickets £4.00

THE XPOSURE ROCK CAFE
4 FLETCHERS WALK, PARADISE CIRCUS, BIRMINGHAM
Admission FREE to all shows

Thursday November 4th
ROUGHNECK + PEACEMAKER

Thursday November 11th
CUSTOM BUILT + SOME LOVE II

Thursday November 18th
NEW ENGLAND + WILD

Thursday November 25th
XLR8R + SOUND OF SKIN

BANDS WANTED
Send demo to address above
ENQUIRIES 021 236 5701

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(RE-SCHEDULED)
FIGHT
4TH NOVEMBER
DEEP PURPLE
7TH + 8TH NOVEMBER
FRONT 242
10TH NOVEMBER
ANTHRAX
12TH NOVEMBER
DREAM THEATRE
21ST NOVEMBER
STEVE VAI
24TH NOVEMBER
LENNY KRAVITZ
27TH/28TH NOVEMBER
HAWKWIND
23RD NOVEMBER
4 NON BLONES
29TH NOVEMBER
THE DAMNED
3RD/4TH DECEMBER
LITTLE ANGELS
5TH DECEMBER
SEPULTURA
5TH DECEMBER
AEROSMITH
7TH + 8TH DECEMBER
DIO
12TH DECEMBER
IGGY POP
12TH DECEMBER
STATUS QUO
18TH + 19TH DECEMBER
BODYCOUNT
22ND DECEMBER
ROBERT PLANT
23RD DECEMBER
MEATLOAF
23RD MARCH 1994

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CREDIT CARD HOTLINE:
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WILL RILEY - KEYBOARDS

PLUS SPECIAL GUESTS
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Available from B/O Tel: 081 741 4868
AVAILABLE NOW
SEX & RELIGION
THE FIRST EVER BAND PROJECT FROM STEVE VAI ON CD-TAPE-LP

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WITH
WARRIOR SOUL
+ Support & DJ's 8pm £6 & £5 Wed 10th Nov
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+Chainsaw Massacre
SATURDAY 6TH NOVEMBER, 7:00-10:30
LONDON ASTORIA 2 CHARING X RD. W.C.2
£6 adv. B/O:071 434 0403/4 & USUAL AGENTS

SJM Concerts present
MANIC STREET PREACHERS
plus THE WILDHEARTS
Friday 10th December
BRIXTON ACADEMY
Tickets £8.50 Adv from Box Office 071 326 1022. Credit Card Hotline 071 287 0932 Stargreen 071 734 8932. Premier 071 240 0771. Ticketmaster 071 344 4444. First Call 071 240 7200. Tower Records (Oxford St) & HMV Stores Throughout London.

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PLUS SPECIAL GUESTS

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FRIDAY 26th NOVEMBER
Tel: 0222 235900 / 371236
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B/O Tel: 021 328 5377
BRISTOL COLSTON HALL
SUNDAY 28th NOVEMBER
B/O Tel: 0272 223683 / 223684
SHEFFIELD CITY HALL
TUESDAY 30th NOVEMBER
B/O Tel: 0742 735295 / 6
PRESTON GUILDHALL
WEDNESDAY 1st DECEMBER
B/O Tel: 0772 258858
BRADFORD ST. GEORGES HALL
THURSDAY 2nd DECEMBER
B/O Tel: 0274 752000
CAMBRIDGE CORN EXCHANGE
FRIDAY 3rd DECEMBER
B/O Tel: 0223 357851
THE FORUM, LONDON
SUNDAY 5th DECEMBER
B/O Tel: 071 284 2200
REDCAR BOWL
MONDAY 6th DECEMBER
B/O Tel: 0642 479277
ABERDEEN CAPITOL
TUESDAY 7th DECEMBER
B/O Tel: 0224 583141
GLASGOW BARROWLANDS
WEDNESDAY 8th DECEMBER
Credit Cards Tel: 031 557 6969
NORWICH UEA
FRIDAY 10th DECEMBER
B/O Tel: 0603 505401
SOUTHAMPTON GUILDHALL
SATURDAY 11th DECEMBER
B/O Tel: 0703 632601
ASTORIA THEATRE, LONDON
SUNDAY 12th DECEMBER
B/O Tel: 071 240 0771/2245

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THE ULTIMATE METAL GUIDE FOR ONLY £12.99!

IT'S BIG! It's bold! It's very Metal indeed! It's the* Big K! *'s own 'Direktory Of Heavy Metal'! Yup, written by the gonzoid* K! *krew, it features over 600 entries, plus an intro by none other than METALLICA's JAYMZ HETFIELD! It's yours for a mere £12.99, which includes postage and packing!

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TERRORVISION

+kerosene

Tuesday 26th October Birmingham University
Wednesday 27th October Huddersfield University
Thursday 28th October Leicester - Princess Charlotte
Friday 29th October Nottingham - Rock City
Saturday 30th October Dudley - Castle View Site
Monday 1st November Plymouth - Britannia
Tuesday 2nd November Brighton University
Wednesday 3rd November Hull - Blue Lamp 2
Thursday 4th November Glasgow - Cathouse
Saturday 6th November York - Fibbers
Thursday 11th November Manchester - Umist

Terrorvision - Debut Album Formaldehyde available now
includes the single
NEW POLICY ONE plus AMERICAN T.V., MY HOUSE & PROBLEM SOLVED
"GOD WHAT A GREAT DEBUT." KERRANG

TOTAL VEGAS

THE KILLER RETURNS!

Do you need to advertise any of the following to 271,000 dedicated rock fans?

Instruments for sale, Rehearsal Rooms/Recording Studios Available, Musicians Wanted, Musicians Available, Management Available, PA/Lights For Hire.

On November 20th KILLERWATT is back – A Kerrang! supplement all about instruments. Guitars, drums, basses, PAs, amps mikes, the whole lot.

Great eh? Even better, you can advertise in it for as little as 50p a word!!!

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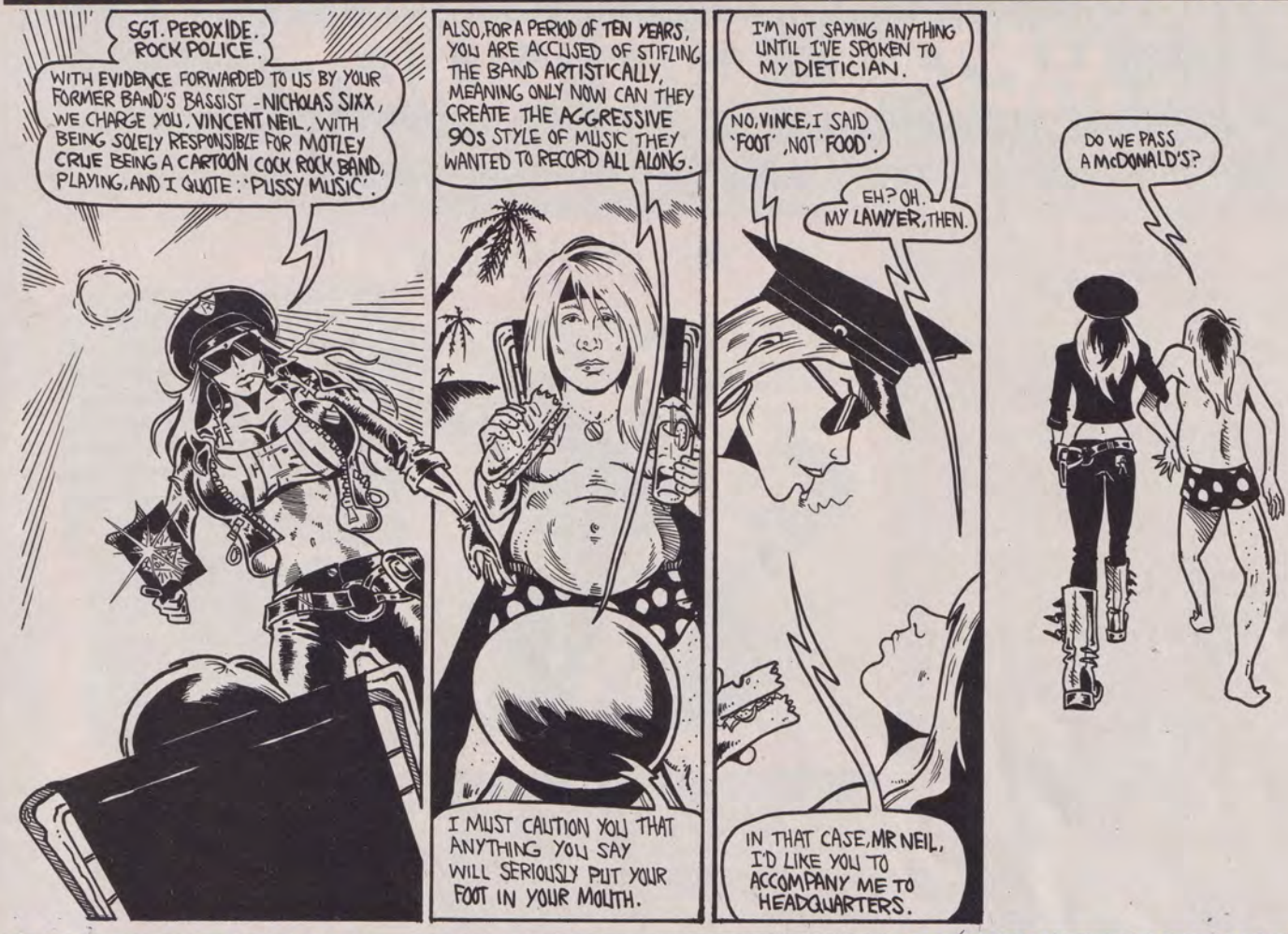
Simply write to KILLERWATT at the following address: KILLERWATT, Kerrang! Klassified, 3rd Floor, Rex House, 4-12 Lower Regent St, London SW1Y 4PE with a copy of the advert and payment (cheques payable to EMAP Metro); or phone 071-930 9050 to use your credit card.

If you want to know anything else about KILLERWATT call Scott on 071-930 9050.

ALL ADS BY 3RD NOVEMBER PLEASE

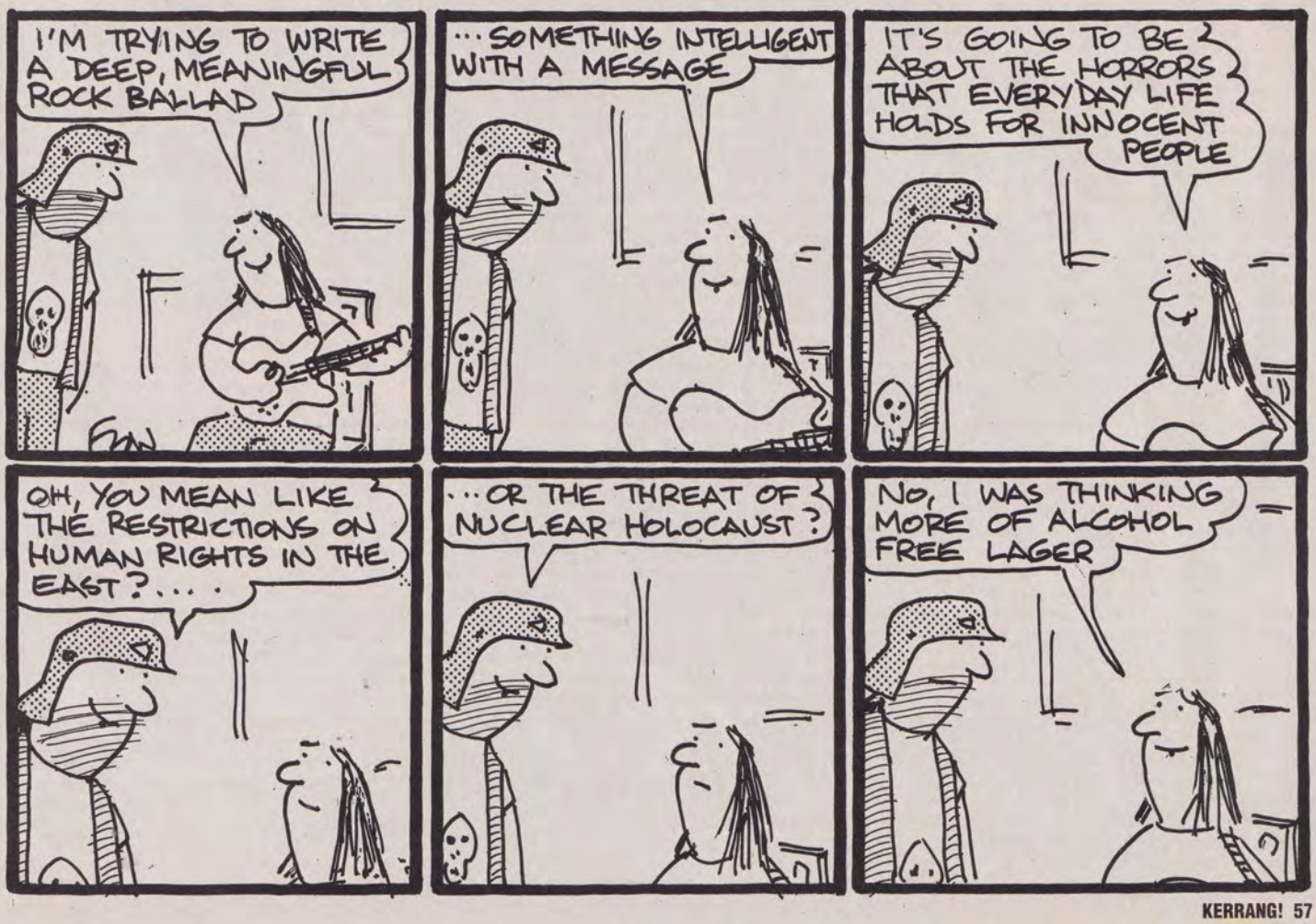
PANDORA PEROXIDE

BY RAY ZELL



BRICK OUTHOUSE

BY KEVIN B FLANNERY



METAL GIG GUIDE

WEDNESDAY, OCTOBER 27

BIRKENHEAD Stairways **Groove Driver**
BOSTON Axe (0205 367300) **Man**
BOURNEMOUTH Gander On The Green **Black Bone Fever**
BRISTOL Lakota **Sheep On Drugs/ATR**
CAMBRIDGE Boat Race **Neurosis**
CANTERBURY The Bizz **Smashed**
CARDIFF Bogiez (0222 226168) **My Dying Bride/GGFH**
COLCHESTER Oliver Twist (0206 562453) **Cradle Of Filth/Cruntus**
CROYDON Cartoon (081-688 4500) **Moyz II Hen/Chrome Slug/Pump/Rachel's Breakdown**
ENFIELD Palladium **Cenobyte/Konkrete Gerbil/Exile**
FLINT Borough Club **Dizzy Mama**
FRIMLEY GREEN Lakeside **Nicko McBrain Drum Clinic**
HUDDERSFIELD University (0484 538156) **Terrorvision/Kerosene**
HULL Tootsies **Goose**
ISLE OF WIGHT Ryde Theatre **Mr Scary/Good Question**
LEEDS Duchess Of York **Tar**
LONDON Dome, Tufnell Park (071-281 2195) **Arthur/The Wilsons/Mystreated**
LONDON Limelight Club, Shaftesbury Avenue **Nightstalker**
LONDON Royal Standard, Walthamstow (081-503 0700) **Black Mamba's/Stone Free**
LONDON Wag Club, Wardour Street **Flares/Fire And Rain**
PLYMOUTH Britannia **Freak Of Nature**
PRESTON King's Arms **China Beach**
ROCHDALE Yates Wine Lodge **Earthwood**
RUNCORN Cherry Tree **Three Fat Bastards**
SHEPSHED Rockhouse (0509 650570) **Amathyst**
SOUTHEND-ON-SEA Esplanade (0702 460440) **The Hamsters**
SOUTHPORT Academy **Little Boy Sick**
WOKINGHAM Phoenix Plaza (0734 784147) **Heavenly/Eb And The System**

THURSDAY, OCTOBER 28

BIRMINGHAM Greet (021-706 0452) **Tapan Zee**
BIRMINGHAM Sinatra's **Madhatter**
BLACKPOOL Tache (0253 28732) **Cum To Bedlam**
CHESTER Bridge Inn **Pondlife**
COLCHESTER Oliver Twist (0206 562453) **Wicked Ways**
CROYDON Cartoon (081-688 4500) **Abfinoosty/Sphere/Rainland**
DARLINGTON Blacketts **Innercent Xile**
DEAL Black Horse Hotel **Smashed**
DUBLIN DIT **Haze Vs The X Factor**
DUNDEE West Port Bar **The Ocean**
EXETER St Anne's Well **Amathyst**
GLOUCESTER Bruton Way Leisure Centre **Nicko McBrain Drum Clinic**
HALIFAX Hangovers (0422 349722) **Deadlock**
HORNCASTLE Black Swan **Fire Dogs**
KYLE OF LOCHALSH Ferry Boat **Reverend Brown And The Earlybirds**
LEEDS Royal Oak **FAT**
LEEDS Station X Gates **Damn Nation**
LEICESTER Princess Charlotte **Terrorvision/Kerosene**
LEICESTER Royal Mail (0533 622813) **Honey Children/Indian Angel**
LIVERPOOL Picket, Hardman Street (051-709 3995) **Love Gods/Company Of Strangers**
LIVERPOOL Royal Court **My Dying Bride/GGFH**
LONDON Astoria II, Charing Cross Road **Sheep On Drugs/ATR**
LONDON Museum, North Wembley **Jail Wagon**

HOT 'N' HAPPENIN' THIS WEEK!

Chicago-based rockers TAR hit the UK to play Leeds (Wednesday), Manchester (Thursday), Harlow (Friday), Newport (Monday) and Leicester (Tuesday)! Support in Harlow and Newport comes from San Francisco bizarre Industrial act GROTUS (below), who also play their own headlines in Derby (Sunday) and Preston (Tuesday)!

LONDON Royal Standard, Walthamstow (081-503 0700) **Vibrators/Blood Simple**
MANCHESTER Boardwalk **Tar**
MANCHESTER Swinging Sporran, Sackville Street **Muppet Babies**
MANSFIELD Plough **Zedd**
NORWICH Oval (0603 748244) **Neurosis/Oil Seed Rape/Waddle**
PETERBOROUGH Norfolk **Surface Tension**
PLYMOUTH Connections **Crawl Space/Cadaverous**
PORTSMOUTH Martha's Attic **Loaded**
PRESTON King's Arms (0772 50866) **Dirty Deeds**
PRESTON Mill **Freak Of Nature**
READING Turk's Head **The Hamsters**
SELLINDGE Mucky Duck **4 AM**
SHEPSHED Rockhouse **Piston Broke**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **World/China Beach**
TROWBRIDGE Cheers **Jokers Wild**
WIDNES Richmond Square **Earthwood**
WOLVERHAMPTON Rock Zone **Frankenstein**

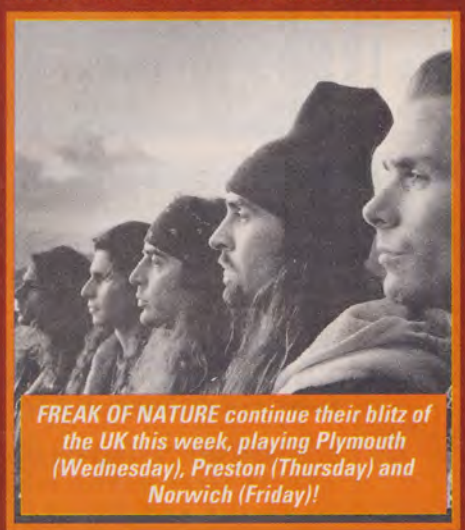
FRIDAY, OCTOBER 29

ASHTON-UNDER-LYNE Witchwood **China Beach/Freakshow**
AYLESBURY Hop Pole (0296 82129) **Man**
BANBURY Mill **Indian Angel**
BEDFORD Esquires (0234 340120) **Wardance**
BIRMINGHAM Breedon Bar, Pershore Road (021-459 6573) **Fred Zeppelin**
BIRMINGHAM Toreador **Gunfire Dance**
BLACKPOOL Royal Oak (0253 44598) **Rough Justice**
BOSTON Axe (0205 367300) **Big Spanner**
BRADFORD Rio **Swampwalk/The Edge**
CASTLEFORD Bradley Arms (0977 552213) **New Republic**
CHELMSFORD Army And Navy **999**
CHESTER Bridge Inn **Uncle Fester**
CHESTER Telford Warehouse **Acrobats Of Sa**
CHESTERFIELD Queen's Park **Taurea**
COLCHESTER Oliver Twist (0206 562453) **Freetalk**
CROYDON Cartoon **The Bombshells/Sensei**
EXETER Bystock Hotel **Nobby's Cousins/Amathyst**
GILLINGHAM Old Ash Tree **Paddy Goes To Holyhead**
GLASGOW SECC (031-557 6969) **Aerosmith/Steve Vai**
GLOSSOP Rose And Crown **Roamer**
GUILDFORD Surrey University **Haze Vs The X Factor**
GUISELEY New Inn **Wicked Rich**
HAPSFORD Helsby Arms **Crazee Bones/Pete No More**
HARLOW Square **Tar/Neurosis/Grotus**
HAYES Royal Oak (081-573 0310) **Maid In England**
HEATH HAYES Badger's Rest **Voodoo Sioux**
HULL Fountain Club **The Outsiders**
LEAMINGTON SPA Prince Of Wales **Storm Witch**
LEICESTER Royal Mail (0533 622813) **Razors**
LEISTON Black Horse **Blade Chain**
LINCOLN Cornhill Vaults **Flame Foundation**
LIVERPOOL Cumberland Tavern (051-236 0236) **Pond-Dwellers**
LIVERPOOL Wilson's Bar, Wood Street (051-708 7805) **Skin 'N' Bone**
LONDON Crown, Morden **Papa George**
LONDON Dome, Tufnell Park (071-281 2195) **Mad Cow Disease/Radiance/Love Like Us**
LONDON Hang The Drummer, Norbury (081-679 8837) **The Hamsters**
LONDON Marquee (071-437 6601) **Under Siege**
LONDON Royal Standard, Walthamstow (081-503 0700) **Dirty Deeds/Durin's Bane**
LONDON Steamship, Poplar (081-987 3474) **Pleasure Victims**
LONDON White Swan, Greenwich **Kick Dust**
MAIDSTONE Royal Albion **Steamhouse**
NORWICH Bricklayer's Arms (0493 728716) **Stanley's Dead**
NORWICH Oval (0603 748244) **Freak Of Nature/Vanity Kills/Baby Face**
NOTTINGHAM Rock City (0602 412544) **Terrorvision/Kerosene**
OLDHAM Shack (061-633 3420) **Electroglide**
PEVENSEY Pevensey Bay Hotel **Clamdiggers**
PLYMOUTH Moat House **Nicko McBrain Drum Clinic**
RADLETT Harperbury Hospital Staff Social Club (0923 857415) **Commitables**
RETFORD Newcastle Arms **Adulescents UK**
RHYL Trotters **Dizzy Mama**
SHEFFIELD Sweaty Armpits **Mike David's Band**
SHEPSHED Rockhouse (0509 650570) **Last Great Dreamers/Madhatter**
SIDCUP Woodman (081-850 3181) **Dream Twister/Booze And Blues**
SLEAFORD Black Bull (0529 302403)

Wasteland Cross
SOHAM Ship **Surface Tension**
STEVENAGE Bowes Lyon House **Creaming Jesus**
TAMWORTH Rockwells **Engine/Bad Taste**
TELFORD Duke At The Station (0952 240514) **Cum To Bedlam**
URMSTON Yates Wine Lodge **Earthwood**
WELLINGTON Duke Of York **Vanquish/Horse Nation**
WOLVERHAMPTON Wulfren Hall **Bigshot**
WORCESTER Brewery Tap **Tantrum**

SATURDAY, OCTOBER 30

ANGLESEY Beaumaris Leisure Centre (0248 811200) **A Night With Old Nick**
AYLESBURY Hop Pole (0296 82129) **DJ Dick**
BASILDON Roundacre (0268 530960) **Subversive Reaction/Flatline/Zug**
BEDFORD Esquires (0234 340120) **Meiosis**
BELFAST Rosetta (0232 649297) **Cold Turkey/Riff Raff/Dirtbirds/Sheer Greed/Maniac**
BERWICK-UPON-TWEED Maltings (0289 330999) **Snarling Horses/Ninth Circle**
BIRMINGHAM Toreador (021-643 2483) **Indya/Soul Rebellion/Killing Moon**
BRADFORD Gallopers (0274 720080) **Mr Meana**
BRADFORD Rio **Legend/Bone Idol/Gamahuce**
BUCKLEY Tivoli (0244 550782) **Guilty/Fugitive**
CANNOCK Wheatsheaf **Tantrum/Cum To Bedlam**
CARDIFF Bogiez (0222 226168) **Crashdummies**
CHESTER Southview Community Centre (0244 379207) **Empyre**
COALVILLE Greyhound **Wasteland Cross**
COLCHESTER Oliver Twist (0206 562453) **Mental Helicopters/Baby Face**
COLNE Rock Coven (0282 860953) **B 4 Time**
CRIEFF Glenburn Hotel **Ground Zero**
CROYDON Cartoon (081-688 4500) **Afghan Sound/Small World/African Wild Flower**
DARLINGTON Tap And Spile **The Jaded**
DORCHESTER Grove Social Club **Nobby's Cousins**
DUDLEY Castle View **Terrorvision/Kerosene**



FREAK OF NATURE continue their blitz of the UK this week, playing Plymouth (Wednesday), Preston (Thursday) and Norwich (Friday)!

DUDLEY JB's (0384 253597) **Headswim**
ELLESMERE PORT Ellesmere Arms (051-339 4578) **Axis**
GRIMSBY JC's **Zedd**
HITCHIN Gloucester Arms **Paris Texas**
ILFORD Cauliflower **Blade Chain**
IPSWICH Haven **Play Dirty**
LEICESTER Royal Mail (0533 622813) **Ark/Western Son/Elysian Fields**
LEISTON White Horse Hotel **Dust And Bones**
LINCOLN Cornhill Vaults **Sweet Justice**
LONDON Marquee (071-437 6601) **Neurosis/Pitch Shifter/Oil Seed Rape**
LONDON Outpost, Stoke Newington (071-241 0360) **Roamer**
LONDON Rocket, Holloway Road **Who Moved The Ground?**
LONDON Swan, Stockwell **Paddy Goes To Holyhead** (midnight)
LONDON Water Rats, King's Cross **Growth**
LONDON White Swan, Greenwich (081-694 1160) **Kick Dust**
LONDON Wingate FC, Leytonstone **Roxoff**
MARSDEN Railway Inn **Madhatter**
NORWICH Oval (0603 748244) **My Dying Bride/GGFH/**
NOTTINGHAM Rock City (0602 412544) **Valve/Herb Garden**
NOTTINGHAM Running Horse **Lestat**
OLDHAM Moulder's Arms (0706 847577) **Earthwood**
RHYL Trotters **Wanted**
ROTHERHAM Traveller's Rest **Jaded Heart**
SHEPSHED Rockhouse (0509 650570) **Jokers Wild**
ST ANNES Tavern (0253 728252) **Rough Justice**
STAINES Blue Anchor **The Bombshells**
STOKE-ON-TRENT Wheatsheaf **Man**
SUDBURY Royal Oak **Surface Tension**
TELFORD Duke At The Station (0952 240514) **Mighty House Rockers**
THAMESMEAD St Paul's Church **Sarcoma**
TONYPANDY Naval Club **China Beach**
TOWCESTER Sun Inn (0327 350580) **Stumble**
TREFFOREST West Glam University **Haze Vs The X Factor**
TYDSLEY George And Dragon **Smashed**
ULLAPOOL Caladonian Hotel **Reverend Brown And The Earlybirds**
WATH-ON-DEARNE White Bear Pub **Sheer**
WORCESTER Brewery Tap **Crisis Edge**
WORKINGTON Monroes **The Force**

SUNDAY, OCTOBER 31

BIRMINGHAM Jug Of Ale, Alcester Road **Shotgun Wedding/Dirty Minds/Tapan Zee**
BRISTOL Mauritania **Herb Garden**
CHESSINGTON World Of Adventure **Haze Vs The X Factor**
COBHAM Black Swan (0932 862364) **Maid In England**
CORBY Venue Sports And Leisure Club **Krust/Schizo/Meiosis/Journey Into Gingerbread/Fallen Angel**
DENABY Reresby Arms (0709 862153) **New Republic/Asylum/The Kindred**
DERBY Wherehouse **Neurosis/Grotus**
DUDLEY JB's (0384 253597) **Fred Zeppelin** (lunchtime)
FONTWELL PARK Racecourse **999**
FORRES Mosset Tavern **Reverend Brown And The Earlybirds**
GLASGOW Cathouse, Brown Street (041-248 6606) **Dr And The Medics**
HARROGATE Sun Inn **Damn Nation**
HULL St Andrew's Club (0482 26243) **Rachel's Breakdown**
HULL Tower **Cancer/Chapel Of Rest**
LEICESTER Royal Mail (0533 622813) **Jaffa Monk**
LLANHARAN RFC **Mr Meana/China Beach**
LONDON Garage, Highbury (071-607 1818) **Pagan Wheels/Mental Helicopters**
LONDON Marquee (071-437 6601) **My Dying Bride/GGFH/Ministers Of Noise**
LONDON Powerhaus, Islington **Scat Opera**
LONDON Royal Standard, Walthamstow (081-503 0700) **Sound Tonic/Hurricane Jane**
LONDON Underworld, Camden (071-482 1932) **Naked Truth/Huge Baby/Jail Wagon/Under 5s/Hanging Judges**
MILTON KEYNES Skool House **Masada/Uncle Bill**
NEWTON ABBOT Jolly Farmer **Nobby's Cousins**
OXFORD Dolly (0865 244761) **Charlie Mouse**
STOCKPORT White Lion **Earthwood**
SWINDON Bell Hotel **The Witches/Five Alarm Panic/Pollen**
SWINDON Monkey Club **The Glory Strummers/Guns N' Wankers**
TAMWORTH Rockwells (0827 52359) **Shanghai**
TUNBRIDGE WELLS Buffalo Bill's **Dragonsi**

MONDAY, NOVEMBER 1

BATH Moles Club **92 What?/Agent Orange**
BRADFORD Rio (0274 735549) **My Dying Bride/GGFH/Mannix**
CHELMSFORD Rendezvous **Blade Chain**
COLCHESTER Oliver Twist (0206 562453) **Lawnmower Deth**
DUDLEY JB's **Spellbound/Remedy**
HULL Lazers (0482 20261) **XLR8R**
LEEDS Duchess Of York **Neurosis**
LONDON Forum, Kentish Town (071-284 2200) **Paul Rodgers And Company**
LONDON George Robey, Finsbury Park (071-263 4581) **Gutter Snipe**
LONDON Marquee (071-437 6601) **Mr Meana/Sensei/Cast Of Hawks/Wicked Ways**
LONDON Monarch, Camden (071-916 1049) **Sleepy People/Bunty Chunks**
MANCHESTER Roadhouse **Smashed**
NEWPORT TJ's **Tar/Grotus**
PLYMOUTH Britannia **Terrorvision/Kerosene**
SOUTHAMPTON Joiner's Arms (0705 225612) **Nilon Bombers/Core**
SOUTHEND-ON-SEA Esplanade (0702 460440) **Killawatt Rockshow**
STOKE-ON-TRENT Wheatsheaf (0782 44438) **Stoned Immaculate**

MY DYING BRIDE turn loose the swans in Cardiff (Wednesday), Liverpool (Thursday), Norwich (Saturday), London (Sunday), Bradford (Monday) and Portsmouth (Tuesday)! Support comes from GGFH!

TUESDAY, NOVEMBER 2

ABERDEEN Café Drummond **The Ocean**
BOSTON Axe (0205 367300) **Sweet Justice**
BRIGHTON University **Terrorvision/Kerosene**
GLASGOW Cathouse, Brown Street (041-248 6606) **Dr And The Medics**
LEEDS Town And Country Club (0532 800100) **Paul Rodgers And Company**
LEICESTER Charlotte **Tar**
LONDON Marquee (071-437 6601) **Lizard/Cow Tippers/The Telling/Temple Seven**
LONDON Mean Fiddler, Harlesden (081-961 5490) **Core**
LONDON Powerhaus, Islington (071-837 3218) **Smashed**
LONDON Royal Standard, Walthamstow (081-503 0700) **Fatal Justice/All Tied Up**
PORTSMOUTH Air Balloon (0705 694464) **My Dying Bride/GGFH**
PRESTON Caribbean Club **Neurosis/Grotus**
PRESTON King's Arms (0772 250866) **XLR8R**
TELFORD Cuckoo Oak **Fred Zeppelin**
WOKINGHAM Phoenix Plaza (0734 784147) **Lawnmower Deth/Innerstate**
WORTHING Flappers **Satyre/Ugly Seed**

For free inclusion, send details to: *Jasmine Radford, Metal Gig Guide*, Kerrang!, *52-55 Carnaby Street, London W1V 1PF*. Fax us on 071-734 2287. Phone with late gigs on 071-437 8050. The deadline for inclusion is 10 days previous to *K!* issue dates.

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NEW, REBEL METAL magazine. Write for more details. Box No. K4206.

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MAGAZINES. Kerrang!, Metal Hammer, etc. approx. 300. Offers 0983 740654.

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BIRMINGHAM NEC. SAT & SUN 6TH & 7TH NOVEMBER 500 stalls fully booked. The UK's largest fair. Pavillion Hall 10-6pm every type of music is here, rare, new, old deleted, metal, rock, thrash, etc. P&J Fairs. Boz No. K4212

AC/DC TO ZAPPA Private collection. Over 200 titles. Send S.A.E. for list. Box No. K4211.

SPECIAL NOTICES

FM INFORMATION SERVICE send S.A.E. to PO Box 1357 London W5 2WA.

WORLD CLASS ROCK/METAL BANDS + solo musicians required for new record & publishing company. Send tapes, biographies & photos to Box No. K4213.

FOR FURTHER DETAILS OF KERRANG! KLASSIFIED & LIVE PAGES, PLEASE CALL 071 930 9050 XT 2101

REKORDS FOR SALE

Gn'R, Little Angels, rarities for list ring 081-365 7340.

"The Bottom Line" for the best rock/metal CD's/cassettes & videos (also "Sega" software) **FOR FREE LIST(S)** (state which) write to:- "The Bottom Line" 2, Clarks Hill Walk, Newburn, Newcastle NE15 8JU (also **FREE P&P**).

PHONE LINES

TO BOOK YOUR ADS CALL 071-930 9050

MUSICIANS WANTED

ADDITIONAL LEAD GUITARIST REQUIRED BY BASINGSTOKE BASED METAL BAND. ABILITY, DEDICATION AND GOOD GEAR ESSENTIAL. TOUR AWAITING. CONTACT SEAN (0256) 470149.

MUSICIANS wanted by guitarist to form gigging/recording band. Sepultura, Paradise L, Testament. Contact Steve, 20 Graham Road, St Mary's Southampton.

AVAILABLE NOW, guitarist wanting to join or form power/thrash metal band in the London area. Aggression and attitude supplied. Contact Pete 0708 728830. No time wasters.

DRUMMER required for established Herts based band. Must be creative, dedicated, innovative. Influences include Pantera, Suicidal, RHCP, FNM, Living Colour. Contact Gary 0438 356372.

KICKASS MELODIC BASSIST WANTED for full time Rock n' Roll. Influences: Skids, Mötley, Poison, Gn'r. Preferably no job. Must be good. Must have bass + amp. **SERIOUS SHIT.**Call Shleaze, leave message: 081-740 9578. London.

GUITARIST 27 seeks band/musicians to form band within Lanarkshire area. Phone Vince on: (0555) 661871.

DRUMMER, BASS PLAYER AND SINGER wanted for rock group. Southampton area. 100% dedication. Phone Mark Romsey 0794 516512.

DRUMMER wanted for brutal Sheffield band **REPROBATE**. Contact: 41 Redmires Rd, Sheffield S10 4LB.

IMPORTANT singer/frontman req. original band. Anyone between Vedder, Robinson, Redding, Rogers would be nice! Management waiting. Bucks Oxon 0494 674347.

DRUMMER wanted for South Bucks based progressive rock band for gigs and recording work – influenced by Rush, Marillion, Dream Theater. Dedication essential phone 0844 216064.

PERSONAL

INTRODUCTIONS by post all areas/Ages. Write: ORION, P4 Waltham, Grimsby.

BELFAST FEMALE with the Teletext ad. Looking for Scottish Rockers. I was told you had a very sexy voice please get in touch. Reply Box No. 4504.

FEMALE 26 seeks new friends for friendship, gigs. Likes G'n'R, Metallica, Jovi, Def Leppard, Skid Row. Photo please. Norfolk area. Box No. K4207.

HELP, quiet, long haired male 23, needs heavy metal girlfriend in Hemel Hempstead area. Box No. 4206.

AHHH! I need more friends! Single, female, 25. Grunge, thrash, hippy. Sepultura – Pearl Jam. Penpals anywhere. Friends Brighton-London. Looks unimportant. Positive attitude, ethics, humour. Box No. K????.

EDINBURGH FEMALE, 20, (Skid Row, Little Angels, Wildhearts etc.) Seeks m/f for letters, gigs etc. Box No. K4203.

MALE, 22, long hair, tall. Seeks female 18-28 for gigs, clubs, relationship? Birmingham area. Box No. K4205.

CARING MALE 22, Oriental living in SW London seeks **CARING FEMALE** 18+ into Metallica, Pantera, Skid Row, Sepultura etc for gigs, fun & frolics and possible relationship. Box No. K????.

I'M BORED! Male, 20, seeks females to brighten up his life. Kent/Anywhere. Box No. K4211.

MALE 25 long haired insane but caring, seeks similar attractive female 20-28 for pubs clubs and possible lasting relationship . Taunton, Yeovil, Exeter areas of the South West. Box No. K4208

GET IN THE NEWSAGENT MOTHERF**KER!

(and treat yourself to the...)

GUNS N' ROSES RINGSIDE SPECIAL

GUNS N' ROSES' 'Use Your Illusion' world tour broke attendance records wherever it went. In all, GN'R were on the road for 26 months, playing nearly 200 shows and selling seven million tickets. It was without doubt the biggest rock 'n' roll road-trek Planet Earth has ever seen!

THE KERRANG! GUNS N' ROSES RINGSIDE SPECIAL tells the story of that tour with a unique day-by-day tour diary and dozens of exclusive on and off stage shots by a GN'R-approved lensman!

Then, as if that wasn't enough, ***THE KERRANG! GUNS N' ROSES RINGSIDE SPECIAL*** also includes:

- GUNS N' ROSES HISTORY... the full story of GN'R from day one to the right now!
- DYNAMITE DISCOGRAPHY... the most comprehensive UK guide EVER published: includes every official release and format!
- KLASSIK INTERVIEW... with SLASH first published in *Kerrang!* back in 1988
- FREE POSTERS... Did we say FREE? Actually, there's FOUR pull-out pin-ups including a pulsatin' pair of GIANT Axl and Slash portraits!

ON SALE NOW!

ROCK 'N' ROLL DILEMMAS

He'd quit his band for Captain Beefheart! She'll happily kill him! He won't change his name! She ain't too keen on Kory Clarke! Lord have mercy, it's the terrible twosome of GREG STRZEMPKA and ELYSE STEINMAN from RAGING SLAB!

You're told by your record company to change your surname to Smith because no one can pronounce it. What do you do?
Greg: "I would do what I did the last time a record company told me to change my surname to Smith – which is add another 'z'!"

Greg tells you he wants to leave the band temporarily while he 'finds himself'. You know for a fact he's moonlighting with his own side project. Is he sacked?
Elyse: "No, I kill him instead!"

You're asked to promote free love at a tour of US colleges, and decide you should be showing youngsters how to use condoms. How do you go about it?
Greg: "We find the homecoming queen and show her personally! These days, US colleges more resemble Marine bases, with a bunch of short-haired, thick-necked ass-holes. I try and stay away from colleges as much as possible..."

You're offered a $1 million fee from a Slab devotee to stand for Mayoress of New York. He'll back you all the way and you have a chance of getting in. Do you do it?
Elyse: "God, no! There's too many freaks and nuts in New York. I'm much too happy enjoying the chaos!"

Lynyrd Skynyrd need a new guitarist and ask you to join them. It'll mean the end of Slab – do you do it?
Greg: "No! No way. We've nothing to do with Lynyrd Skynyrd, and I wish people would stop insinuating that we had! If Captain Beefheart was putting together a new band, then I'd certainly leave to join that!"

Your record company asks you to relocate to a small village in England and join a hippy commune for publicity. Do you pack your bags?
Elyse: "We're doing that already in Pennsylvania! We'd move if it was a beautiful, thatched-roofed cottage. If it was a kibbutz kinda place, then it would depend on what kinda food they served! If it was dairy-free vegan, co-ed and nudist, *then* we might go for it..."

Your idol, Billy Gibbons, invites you to play on a track for a forthcoming ZZ Top album. When he plays you the song, you think it's shit. Do you get on with it?
Greg: "No, I wouldn't. If there was even a smidgen of synthesiser or sequencer, I would summarily refuse.
"In fact, I wrote the song 'Pearly' about this, and it said to Billy, 'Please pick up your guitar again'!"

Tommy Lee, your old pal, asks you to cover 'Dr Feelgood' on your next album. Bearing in mind that you've just landed a major support slot with the Crüe and also not wishing to hurt Tommy's feelings, do you do it?
Elyse: "That's almost happened! The Crüe didn't use two songs they recorded for 'Dr Feelgood' and offered them to us. We didn't use them either, and *still* opened up for them! The songs sucked, and they knew it.
"If we could Slabify 'Dr Feelgood' maybe we'd do it, but the two songs we were offered were un-Slabifiable!"

Would you endorse a set of guitar strings for a fee of $50,000, knowing them to be crap?
Greg: "Sure I would, but I'm not sure who the f**k would buy them if *I* endorsed 'em!
"Hey, $50,000 is $50,000!"

Kory Clarke sues the band for nicking a drum fill he once did while still in the band. You happen to know something incredibly embarrassing about Kory; do you tell the press out of retaliation?
Elyse: "Again, I must say I already have! His wife came up to me in a club and said that we should call Kory because he was depressed and no one wanted to talk to him – because he's such a jerk. I thought, 'Okay, Kory was a friend, he was in the band...', and I called him up – but he totally blew me off.
"So I thought, 'F**k you – you're a miserable guy, you can stay that way!'."

Would you pose nude in a *Playgirl* spread entitled, 'Happy Hippies Do It Without A Hairbrush'?
Greg: "Ha ha! Sure, as long as I had a few lines to refute the title! I suppose we could let our equipment speak for itself! I don't know about the 'happy', though; I mean, people might say, 'You're happy about *that*?!'."

Rick Rubin does an Industrial remix of one of your songs, and it is a big success in Dance clubs. Do you tour with a drum machine to promote it?
Elyse: "No, but we play the version before we go onstage. We actually suggested that with 'What Have You Done' to Rick, and he didn't do it. We mentioned it twice, I think, but it never got done!"

Greg Strzempka and Elyse Steinman got their jollies off to MIKE PEAKE!

Pic Mark Weiss/Idols

PREPOSTEROUS! LUDICROUS! VIEW FROM THE BAR

THE COLUMN THAT ISN'T AFRAID TO ELABORATE ON THE TRUTH!

LORD IFFY EGG AND SPOON RACE!

WHO SAYS there are no good eggs in the music business?

Chirpy Iron Maiden manager Rod Smallwood kindly delivered half-a-dozen freshly-laid eggs as a token of appreciation for a review well done by *K!* scribe Paul Elliott.

The six eggs plus note, yesterday. Milk, cheese and a pinch of salt are "on their way"

Pix Paul Harries

Quoth Rod: "Hi Paul! In your Maiden album review I noted with great interest your comments at the end regarding Bruce's forthcoming solo album [*which our man predicted would be a "bad Peter Gabriel album"*]. The enclosed are for your face when it comes out. Love, Rod."

To which we can only reply, if there is any truth in the rumour that Bruce's album has just been rejected by EMI, the yolk's on you, Rod!

GRAVEYARD SEX SHOCKER!

OUTRAGEOUS LONDON/Brazilian rockers Vatican Roulette are at the centre of a stunningly controversial whirlwind.

At about three minutes to four this afternoon, a risqué photo session at a church in Luton led to a vicar branding them "a bunch of needle-dicked wankers".

Local Reverend Geoffrey Smythe, 58, looked on with disgust from a church window as the four-piece, who distribute free CONDOMS at their gigs: STRIPPED off their upper garments, EXPOSING their manly chests! ROMPED with a selection of bisexual floozies! And allegedly SANG songs!

Vatican Rubbish's sad publicity stunt yesterday – get the arse of that bird in the middle! (er... – Ed.)

"I really cannot believe what twats these 'Heavy Metal' characters made of themselves." raged Smythe. "Do they really think that they're in any way big or clever? They must be some kind of f**kwits!"

Vatican Roulette vocalist Geoff Lewes, 8, told 'Bar: "I think you've invented this 'vicar' character, to be honest.

"And as a matter of fact, you're also fabricating this quote from me."

The Pope was unavailable for comment.

GOBSMACKED!

Asked to comment on Led Zeppelin, Kiss bassist Gene Simmons stated: "Legend has it that 'Led Zeppelin I' was recorded in 18 hours... The guitar heard 'round the world!"

What are you talking about, Gene, you old coot?!

THE SHITE THEY SAY!

THE WEEK'S BIRTHDAZE!

Judas Priest's Metal axe god KK Downing, October 27... Steven Sweet of Warrant, 29... Songsmith Russ Ballard, 31, Rick Allen of Mexican Death Metallers Def Leppard and Joe Lesté of Bang Tango, November 1... Bobby Dall of Poison, 2!

TAXI DRIVER!

How the mighty have fallen...

PASSENGER: "WESTMINSTER Abbey, please."
Benton (apparently in a trance): "Nnnurrrggghhh..."
Passenger: "Excuse me?"
Benton (opening bloodshot eyes suddenly): "I am in conference with The One".
Passenger: "Pardon?"
Benton: "He, down below. In the darkness. My master. You are a *priest*?"
Passenger: "No. But I'd still like to go to Westminster Abbey."
Benton: "Ha! You must choose a different path, infidel dog, lest ye be smitten down! I shall not dirty my boots in a filthy, hypocritical church. Behold the devil's mark on my crown! You must join us in the Blaspherion!"
Passenger: "Can you stop the car, please?"
(Benton throws back his head and laughs demonically)
Benton: "Ah-*harrrrggghhh*! I have thee in Satan's cab, for all eternity! Here ye shall twist in the agonising fires of Asmodeus, like some kind of kebab, and wish thee had never been born!"
Passenger: "Christ..."
Benton: "He cannot help you now, weak faggot! You are analogous to a mere squirrel, trapped in my garden shed and then shot after 13 days of miserable torment have passed!"
Passenger: "Slow down!"
Benton: "Never! I cannot wait to perish! My master awaits, for tea and fking biscuits on the other side!"**
(The cab smashes through the doors of a nearby church. Benton ends up in the font)
Benton: "Arrgghhh! The water! It burns my flesh..."
Passenger: "What a ludicrously unlikely piece of luck."

In the cab this week: 'horny' GLEN BENTON of DEICIDE!

Pic Alex Philander/Rebel Art

Stumpy Stupid 'Monroe' surrounded by hordes of fans

LARS OUT OF METALLICA!

IN ANOTHER shock View From The Bar exclusive, we name the new Metallica drummer, following the sacking of diminutive Danish donut Lars Ulrich, who has embarked on a NWOBHM spoken-word tour.

Snapped here, in the privacy of his own squat, is new Metallica tubby tub-thumper Stumpy 'Stupid' Stupid Monroe, practising his autograph-signing skills – a hitherto under-used skill in his previous band, The Almighty.

Ulrich was thankfully unavailable for comment.

ENTER SADMAN!

BARNEY GREENWAY was named the saddest man in Metal this week.

Napalm Death 'singer' Greenway, 17, delayed the recording of the band's new album for THREE DAYS, while he journeyed to La Coruna in provincial Spain to support preposterous Brum bandits Aston Villa.

Greenway has since also admitted to being a lover of 'Dodgy Metal', and claimed to be the reborn spirit of the still far from late Yngwie Malmsteen.

Hard drinkin', cardboard guitar-smashin' Greenway's suggestion that the next Napalm opus should be named 'Yngwie Greenway's Rising Farce – Opus 23 performed in G-Minor diminished (Up The Villa)' could not be substantiated at the time of going to press.

Barney 'Sad' Greenway yesterday

METAL BRIEFS

A (Very) Rough Guide To: W.A.S.P.

Who are W.A.S.P.?

Now with an average age of 57, W.A.S.P. currently trade under the monicker of We Are Sexual Pensioners. The former kings of Cock Rock Shock Theatre perform to valium-addicted oldies in retirement homes around Sunset Strip. Blackie Legless – now a toothless incontinent – can't even remember the days when he had to pour cold water over his prick in order to stuff it into his chainsaw cod-piece. Today, Blackie's prick is limp enough without icy stimulation.

What was Blackie Lawless' most ludicrous sexual boast?

Without a doubt, Blackie scored maximum misogynist points for his sensitive anthem to the female sex: 'Animal (F**k Like A Beast)'. In the song, Blackie huffs and puffs about *'nailing your ass to the bed'*, leaving the object of his raging desire in no doubt that Blackie was a stupid little man with blue hair. To the oldies at the Leafy Glade Retirement Centre, however, the song still remains something of a legend. "Nail me, Blackie, nail my ass!" they scream, weeing themselves at the sight of W.A.S.P.'s legendary 'rack'. Today, the topless models who used to be tied up and abused by Blackie have been replaced by trained monkeys wearing cheap lingerie from 'Frederiks'.

Pic Chris Walter

What happened to Chris Holmes?

W.A.S.P.'s notoriously 'emotional' guitarist was ousted by Blackie Lawless for being more of a character than his ageing leader. He quit rock 'n' roll to join the blubber ranks of the World Wrestling Federation. Chris now performs as Hulk Holmes, inflicting his specialised submission manoeuvre (projectile vomiting and sustained verbal abuse) on moronic arena audiences across Texas.

When did Blackie Lawless lose the plot?

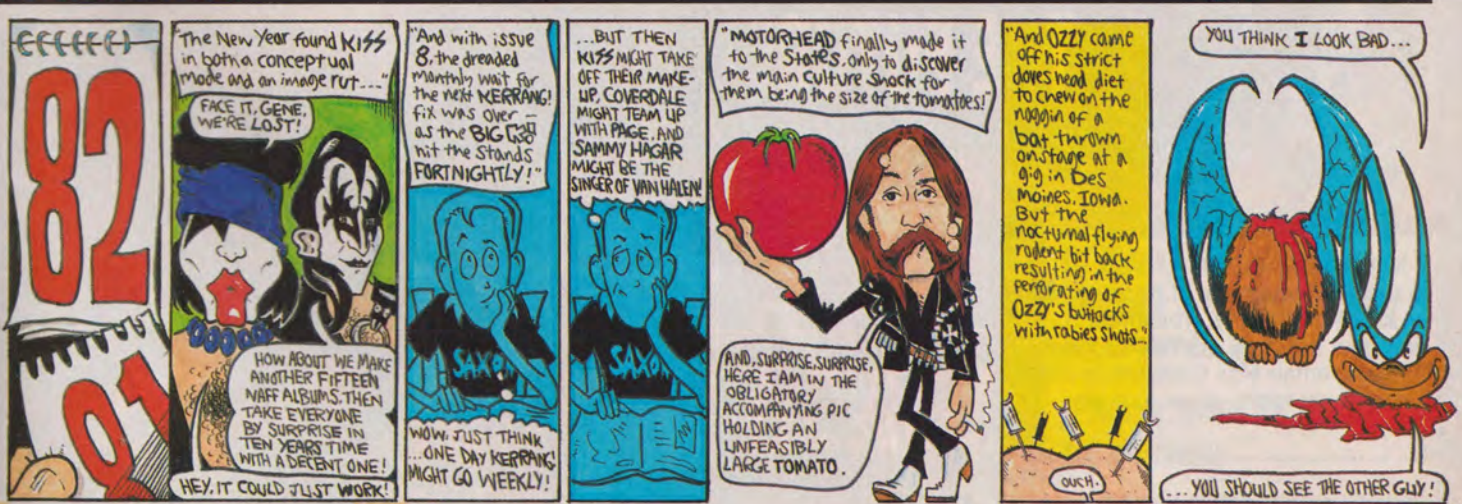
Blackie lost the plot on the day he decided to make a concept album. Hounded by the censors after illustrating a record with a large Doberman sniffing a woman's crotch, Blackie decided to change tack. Hence 'The Crimson Idol'; the story of a headless rocker (Tarquin) who goes mad. Blackie changed his name to Professor Lawless, claiming to represent the hordes of crack-addicted street gangs who didn't buy his record at all. But to the old folks at Leafy Glade, he will always be the love beast who threw raw meat at his audience. Today he performs the same stunt with boiled cabbage.

What not to say to W.A.S.P.:

(In an irritating childish sing-song) "Today the circus is coming to town, and you couldn't catch a cold from Coco The Clown."

CHRIS WATTS

KONTINUUM part four...



NEXT ISSUE

DEEP PURPLE: BLACKMORE EXCLUSIVE!

AT HOME WITH ANTHRAX!

Mötley Crüe

NIKKI ON VINCE, THE DEATH OF SLEAZE AND THE FUTURE!

AMERICA'S MOST WANTED!

THE HOTTEST US COMBOS! 8-PAGE POSTER PULL-OUT!

DEAR MR NOISEAGENT,
Please reserve me a copy of *Kerrang!* issue 468, on sale Wednesday, November 3.
If I don't get my copy of *K!* 468, I'll get Sepultura mainman Max Cavalera to come round and throw rocks at yer motor!

NAME.....

ADDRESS.....

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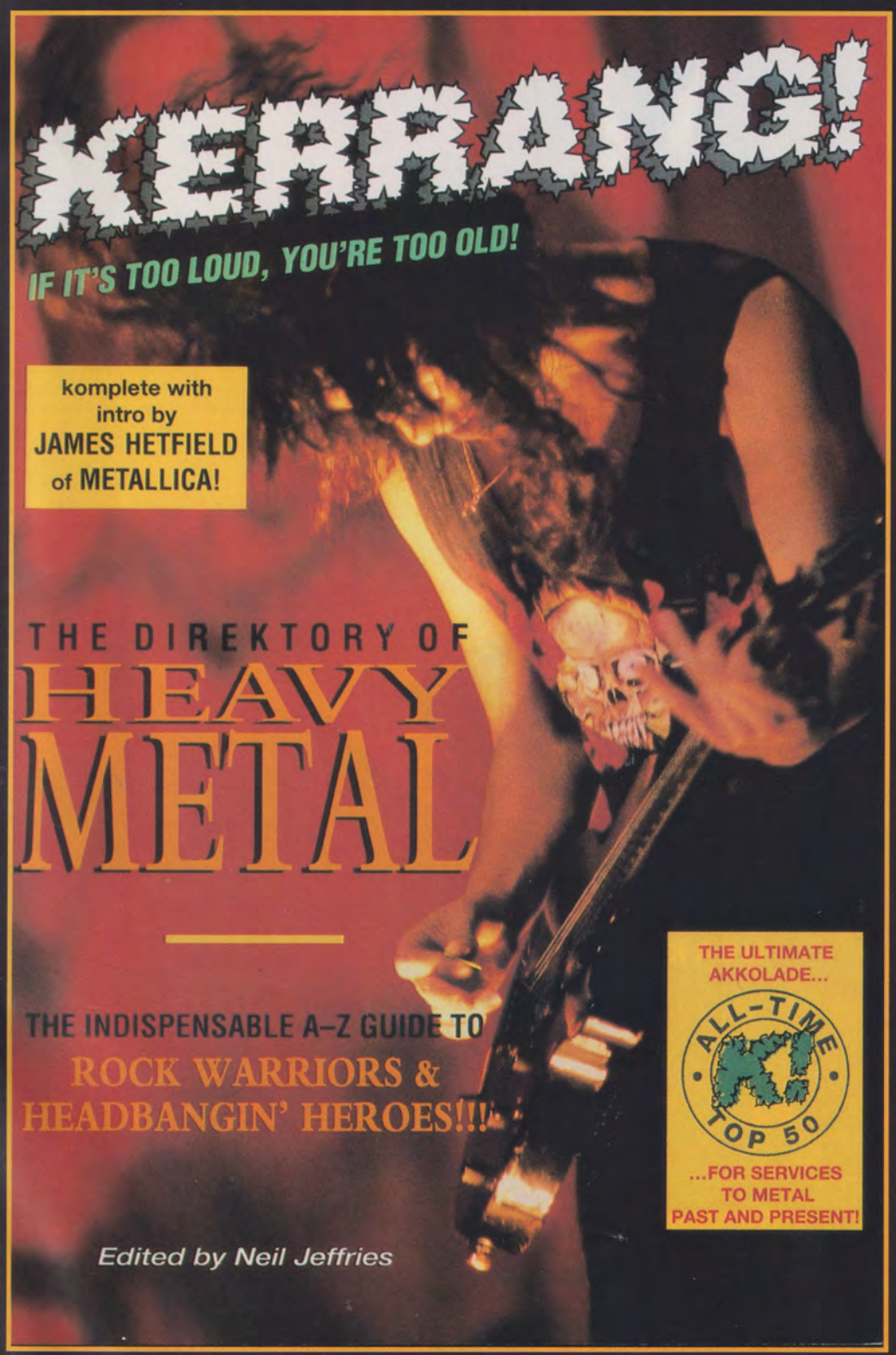

IT'S BIG! It's bold! It's very Metal indeed! It's the Big K!'s own 'Direktory Of Heavy Metal'!

Yup, written by the gonzoid K! krew, it features nearly 600 entries ranging from Abattoir (cough!) to Zoetrope (splutter!), and taking in every single Metal legend along the way!

Plus there's a Metal-drenched intro by none other than METALLICA's JAYMZ HETFIELD!

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EARACHE